THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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The Country Fair's Successor.

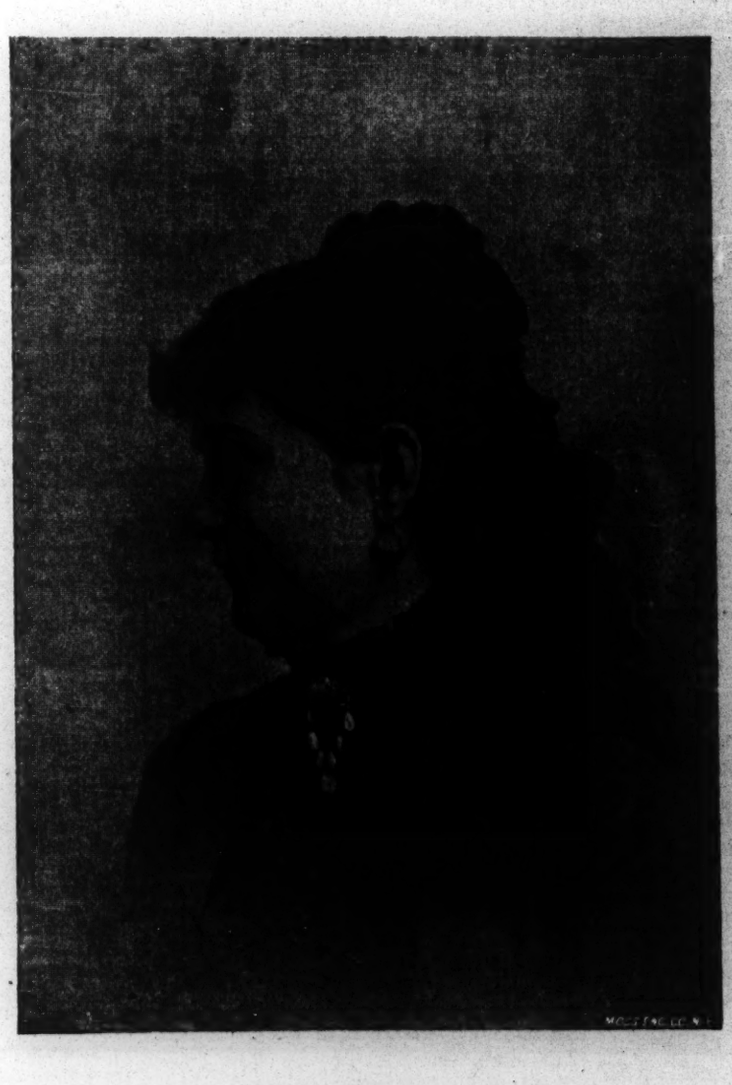
In former days the country fair was the theme of many a song and story. All the country round about used to empty itself of inhabitants to swell the population of some village that, save for its Fair, was utterly unknown to fame. A few, a very few, lingering vestiges of this ancient institution are still to be found in England, among which the "statty" fair held annually at Waltham, near Epping Forest, is, probably, the nearest to the original type. There the lads and lasses are seen standing in rows waiting to be hired by the neighboring farmers, just as one sees them in Les Cloches de Corneville. The gingerbread and merry-go-rounds are there in all their glory, and the booths in which a tragedy, comedy and pantomime are all acted in the space of three-quarters of an hour, including a ghost and unlimited red fire, can be patronized at the small sum of one penny, and two-pence for reserved seats. There the time-honored custom of "doing the fresh," by which is meant in professional slang the parade of actors, actresses, clowns and harlequins in full fig upon the platform in front of the show, is kept up as of yore, and the clanging of the gong-bell and drum together, with the voice of the manager hoarsely inviting the loitering public to "Be in time, be in time; all in and a-going to begin," make day hideous with cocophonous din and blare. Nevertheless the glory is departed from the old time open air country fair. Greenwich has abolished her historical festival. Donnybrook no longer deals in horses, spoliaun, whiskey, jigs, and broken heads; the genius of prudishness has waved his iconoclastic wand over the Fair as well as over the other ancient frankly riotous customs, such as May games, Hallow Eve gatherings and other relics of former heathendom, and the somewhat coarse fun and doubtful morality of these occasional outbursts of jollity are forced to hide themselves from the public gaze in the healthy sunlight and betake themselves to dismal caverns and dreary halls. In other words, the open-air, breezy, wholesome atmosphere of the rural fair-grounds is changed into the close, unhealthy vapor of the Dime Museum.

The shows that erst had their dwelling on the village green are now cribbed in a back room. The monsters that formerly had cage room at least, if they had nothing else, are now jostled by the crowd, and the fun that once was fast and furious, but free-hearted and generous, is exchanged for the lowest forms of vice and debauchery. The shows, too, instead of the innocent ghost and the villain of the deepest dye, who was so very black that his villainy was harmless by reason of its utter absurdity, are replaced by the veiled brutality of the modern school of melodrama, which, poisonous as it may be, even to enlightened audiences, is very henbane to the ignorant boys and girls whose pennies make the most part of the receipts.

Then the old-time Fair was sporadic—like Christmas, it came but once, or, at most, twice a year—but its modern representative, the museum, is endemic; we have it with us always—like the poor. If the Fair did bring on drunks, fights, or even worse, it did so but once in a while, and the backsliders had time for repentance, reform and a long spell of decent behavior between times. But the museums and other dives keep up the old drunk all the time, and the wretch who has fallen into the snares that abound in such places has no respite—but the Island or the grave. Parsons have preached, and still preach, against the theatre; but who ever hears a word in season against the dime museum? Possibly the subject is too low for an orator at twenty thousand a year and a European tour every Summer. We cannot expect dainty white hands with diamond rings on them to touch pitch and be thereby defiled; they are washed with scented soaps and cultivated by manicures for the laying on the curled heads of aristocratic communicants, not for the rooting out of dirt and danger among the slums of the lower classes. But the very prices of admission at the theatre are a safeguard against mischief, even allowing that mischief be in the drama. The young shop-girl and the impecunious clerk cannot afford to frequent them habitually. At most a rare treat to be saved up for and waited for, is a visit to the theatre properly so-called. But the dime museum is open to all purses. Night after night or day after day the youth of our time can spend in them at small cost, to his pocket at least. His tastes can be degraded and his ideas of right and wrong confounded at the small amount of ten cents, and he or she will have money left for stage fare, beer or benzine whiskey besides the inevitable cigarette.

Even in those more decently conducted cheap jack museums where some control is exercised and something like discipline is visible, the eternal work is of the same degrading nature to art that the old-time performances of the fairs used to be. From them emanated the blusterous style of acting that pervaded the stage, and is too common still. The "fine bould spaker," as old Macready, the tragedian's father, used to say, was always a favorite from Richardson's show down to the penny gaff, and the same effect—or, rather, defect—is to be observed in the actors who "strut their hour" upon the stage of museums. They must roar—and do roar—for their ten cent patrons want their lions rampant.

The great difference between the fairs of the olden time and the dives of the new is that, although men and women who afterward attained celebrity have acted, in the nonage, in the booths, they never returned to them. There was a gulf as wide as Avernus between the boother and the player; but in the museums some of our very best actors and actresses are to be found playing twice every day—and rehearsing the rest of the time—worn out, hopeless of better things. Seeing the art that they love degraded, and themselves brought lower every day in their own esteem and the opinion of the world. The worst of it is that, in order to pay, cheap theatres must be tread-mills and actors slaves, and art itself must descend to mere shouting and horse-play.



LOTTA.

Ticket-Fiends.

The bane of the life of a dramatic critic—it might be said of almost all newspaper men—are the ticket-fiends. Their footsteps are dogged by them. It is not a mere matter of money-saving that eggs on the ticket-fiend. Oh, no! He is frequently well to do—well able to buy the grudging gift he seeks. But he has casually made the acquaintance of a newspaper man—a dramatic editor, probably—and has been given a stray couple of seats for some performance at a minor theatre. Thereafter he buttons up his coat and says, "I am a deadhead; a regular first-nighter!" It is useless to argue with him—once a deadhead, always a deadhead. Hasn't Blank, of the *Blanketsheet*, given him seats? Doesn't he know his "pull?" Poor Blank's indiscretion brings him endless misery. Mr. Deadhead is ever at his heels; he is his Nemesis. Fed upon passes, Mr. Deadhead becomes known to managers, and finally Mr. Blank is relieved of his burden—but at no small cost to his peace of mind. The ticket fiend has emerged from the chrysalis of deadheadism; the tadpole has become a frog—a first-nighter. He cajoles the manager, treats the doorkeeper and damns the play! He has made the acquaintance of other first-nighters, and he masters the signs and grips so far as they exist in the mystic circle. Not content with the favors he receives, the now full-fledged first-nighter winks to his circle of acquaintances as much as to say: "You see in me a hail-fellow-well-met with managers. I can select from among you a chosen few deadheads, and thus set you upon the path that may possibly lead you to my proud distinction as a first-nighter—that is, if you are equioped with the cheek that has carried me through!"

A well-known critic of this city used to make it a practice to tear up and throw into the waste-basket all surplus tickets for theatrical and other entertainments—unless he had assistants who could aid him in writing reports for the benefit of the paper that employed his services. At first sight this seemed cruel, heartless—a sacrifice of pleasure that might be afforded others. But it was nothing of the kind—the critic simply did what he could toward preventing the swelling of the ranks of the deadheads. Whatever his failings might be, he was in this respect a friend of the managers, and the would-be deadheads showered blessings upon his head. Counting-room clerks, off night reporters, office-boys and other employés were not his friends, and he was voted a very mean man; but during his tenure the graduated deadheads in that establishment were few and far between. An average New York theatre will send to the daily newspapers from twenty to fifty seats for an opening night. Most of these newspapers will not use—that is, properly use—more than a dozen seats; the rest are scrambled for by employés and others, who have already become enrolled in the ranks of the deadheads. Unable to write an intelligent line in regard to the performance, they nevertheless take up the best seats and swagger about between acts as representatives of the mighty press. This condition of affairs is a disgrace to New York journalism—to the journalism of all the important cities of the Union. It works a pernicious influence upon the drama. But few managers have the courage to fight its encroachments. Few newspapers employ more than one critic, and he generally manages to cover the more important openings. What-ever courtesies the managers may have extended are thrown away, no matter how liberal they may be as advertisers. The ticket-fiends have sent forth their tentacles—an octopus has gathered in the favors that ought to have brought notice, favorable or otherwise. A round dozen minor theatres are ignored in most of Tuesday morning's papers. Why? Simply because one man cannot cover all the Monday night theatrical happenings, or because the dramatic editor or the managing editor does not think the "combination" theatres are worth noticing, or can go over until late in the week and then be dismissed with a few lines.

Local managers should make a determined effort to stamp out the ticket-fiends, and thus avoid an increasing loss in patronage. The critics of the dailies, too, should adopt a better system of covering the first-nights. As it is, they are fostering the ticket-fiends—the enemies of the theatre, the parasites of the playhouse. Liberal in advertising, the managers of the Metropolis, of high and low degree, should have their places of amusement noticed, whether the report be favorable or the reverse, for the public looks upon such report as something semi-local in nature—as news of a certain kind.

The great stamping ground of the ticket-fiend is what is technically known as "the provinces." In this vast territory there are numberless methods of "working the critics," but none are so potent as "working the press." First comes the local press; then the representatives of the blanket-sheets of the outlying populous centres, and then the myriad country correspondents of fly-by-night sheets all over the country. Of the latter, to single out a single instance: If a dramatic performance be given in Peoria, Ill., of what benefit can a chronicle thereof be to the Kankakee *Bugle Blast of Liberty*? But the representative of the *Bugle* wants seats all the same, and he howls and utters dire threats if he doesn't get them. A journal that caters to general news should confine itself to its chosen field; it should not demand special favors from special interests, and should instruct its correspondents to this effect. Correspondents of dailies are employed to take a view of the whole news field, and not to devote their time to working passes for theatres. Theatrical managers, if not local, should shut down on heterodox correspondents, for they sow seeds and there is no reaping to follow.

A great raft of so-called dramatic correspondents besiege the country, and these are the worst of ticket-fiends. They are ever at the heels of local and travelling managers. There are probably three or four dramatic papers in this country worthy the name, the rest simply prey upon the dramatic profession. A provincial manager once delivered himself to a MIRROR representative in effect as follows: "Jones brings his wife, his sweetheart or his sister to my place once a week. I am sure of a dollar and a half a week from Jones. But lo! Jones comes to my door with a confidential from the *Dramatic Dragon*, and then after my dollar and a half is gone. I find myself added to my deadhead list, and no adequate return. Why should I lose my good customer Jones, when I gain nothing?"

The provincial manager's argument is unanswerable, all will admit. But he should have the courage to ignore Jones and all of his ilk. Provincial managers should turn the cold shoulder to these ticket-fiends. They sow not, neither do they reap. They do not even sow corner in the dramatic field. Let managers draw the line somewhere; it is coming to a crisis, and they must elect. The ticket-fiend must go—most of him.

Dreary and Disappointing.

On Saturday night Lawrence Barrett's engagement in this city comes to an end. It has been dreary and uninteresting to the general public and dreary and disappointing to the actor's admirers, of whom there are a good many here. Hitherto, Mr. Barrett, as an artist, has commanded our respect if our judgment has failed to overlook the barriers which Nature interposed against his ever becoming an agreeable, much less a great, actor. His indomitable perseverance; his desperate struggles to impress the parts he plays with artistic finish and render them acceptable in despite of a repellant and adamant personality—these things, combined with high aims and a desire to present legitimate plays worthily, have in the past entitled Mr. Barrett to more honor and consideration than his individual qualifications entitled him to. But the tragedian's lofty purposes seem to have departed. During his engagement at the Star Theatre he has presented himself amid an almost uniformly mediocre company and with scenic surroundings of a wretched character. Seemingly he has travelled back to the barnstorming condition and his ambitions are dead. He had better regain them, and that speedily, for without adhering to the Irving plan of striving to produce an effective *ensemble* it will be impossible for Mr. Barrett to maintain a firm hold on the metropolitan public or the public of any city where a refined and cultured taste exists.

At the Theatres.

W. S. Gilbert's Engaged is acknowledged to be one of the quaintest conceits that playwright ever turned off. It is the daintiest of burlesques, the cleverest of comedy satires. Our public can now understand and appreciate the delicacies and intricacies of its humor better than in the days of the old Park, when Gilbert and his methods were comparatively new to them. And as the piece was interpreted by Mr. Palmer's company with greater skill at the Madison Square Theatre on Tuesday than by the original cast, the experiment of reviving Engaged could not but have a happy and completely successful issue. The audience was large and eminently representative of fashion and our best society—just the sort of assemblage to take up every point and revel in Gilbert's refined and satirical intermixture of romance and commonplace and avarice transparently veiled by high-sounding sentiment. The cast was well-nigh perfect. Mrs. Booth appeared in her old character, Belinda Treherne, and was if anything more successful than before. She was recalled after the famous "tart scene." Annie Russell's Maggie McFarlane presented a charming picture of sagacious demureness. Her Scotch dialect—one of the most difficult, by the way—was very natural. Maude Harrison played Minnie Symperson nicely; and Mrs. Phillips was excellent as Mrs. MacFarlane. Herbert Kelcey acted Cheviot Hill with a praiseworthy understanding of its humorous requirements. The secret of interpreting Gilbert's characters is the adoption of an entirely serious style, and this secret Mr. Kelcey has divined. Louis F. Massen made a capital Angus, C. P. Flockton a good Belvauney, and A. J. Le Moyne an unapproachable Symperson. The fiery McGillicuddy was well acted by Frank Drew, and Marie Greenwald looked pretty as Parker, the maid. The comedy was very tastefully mounted. It is evidently destined to enjoy another long and prosperous run.

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A very unsatisfactory performance of Julius Cæsar was given by Lawrence Barrett and his company at the Star Theatre on Monday evening. Whether it was owing to the depressing surroundings or to deterioration, the tragedian's Cassius was a less artistic and agreeable performance than when it was last seen here. His peculiarities of speech and manner seemed to be intensified, and he was always actuated by the desire to thrust the character into more prominence than its relation to the other *dramatis personæ* demands. W. E. Sheridan, who was specially engaged for Brutus, was entirely unsuited to that character. His reading was ponderous and deliberate, and the personation was altogether lacking in genuine dignity, nobility and effectiveness. A worse Mark Antony than F. C. Mosley we have never had the misfortune to see. He evidently has no conception of the brilliant opportunities afforded by the role. In the forum scene he exhibited neither the cunning insinuation, the inflammatory force nor the inspirational fervor which should be brought to the delivery of Antony's oratorical masterpiece. Moreover, Mr. Mosley's intonation, inflection and emphasis were nearly always false. To a listener who understands the elocutionary art such defects are as ear-torturing as a false note or discord to a musician. However, an audience always contains enough ignoramuses to applaud anything that is pretentious, no matter how bad it may be, and so Mr. Mosley's forum speech was the origin of two calls before the curtain. Isabella Urquhart, who is a graceful and beautiful woman, played Portia. No opportunity was had to judge of her ability, for her voice in Portia's one scene was smothered in the folds of Mr. Sheridan's capacious toga. Ian Robertson presented a faithful resemblance to the features of Julius Cæsar as they are handed down to us. His bearing was emperor-like in its dignity and unyielding sternness, but his voice has a peculiar quaver that made the ruler appear weaker than Shakespeare pictures him. Minna K. Gale was a sweet yet womanly Calphurnia. The play was wretchedly put on. The seats in the Senate chamber looked like primitive barber's chairs. This (Thursday) evening Mr. Barrett will play Gringoire in The King's Pleasure and Don Felix in The Wonder. Yorick's Love and David Garrick is Friday's bill. Hermione will be repeated Saturday afternoon, and [illegible] the engagement will be brought to an end by another performance of Julius Cæsar.

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[illegible] is doing a large business at the [illegible] Theatre, where it was presented on Monday night by Louis Aldrich and an excellent company. Mr. Aldrich's impersonation of Joe Saunders has stood the test of time and criticism. It is still a specimen of rare dramatic strength, sincerity and manly feeling. Years have not hardened its outlines or robbed it of one whit of its original power and beauty. Charles Mason played Ned Singleton nicely, and Charles Stanley made Major Britt thoroughly amusing. John Ince gave a clever performance of the Chinaman, Wing Lee, and E. O White's Scraggs was excellent. Mary Brandon found in Dora Goldthwaite a sympathetic exponent. The tart spinster, Posie, was well done by Emma Jones. James O'Neill in Monte Cristo is to follow My Partner.

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Joseph Murphy is attracting large houses to the Third Avenue Theatre, where he is appearing as Dan O'Hara in The Kerry Gow. The star and the play are received with unstinted favor. Of the company, Charles Dade, C. F. Herbert, H. D. Byers, Belle Melville and Alfa Perry are most worthy of commendation. The Mikado will be presented next week.

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Milton Nobles is crowding the People's Theatre with Love and Law. Mr. Nobles' clever acting as Felix O'Paff, the hero of this enjoyable comedy-drama, is well known and well liked by our public. Dollie Nobles gives a charming performance of the Italian street singer, Ritta. Isabel Waldron, Florence Vinton, Mary Davenport, Frank Aiken and Max Fehrmann were noticeably efficient in their respective duties. Indeed, the entire company is one of the best balanced organizations now travelling. The Romany Rye is to succeed Love and Law.

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Tony Hart must have felt gratified by the size, the quality and the remarkable cordiality of the audience that witnessed his reappearance, in this city, at the Comedy Theatre, on Saturday night. The house was crowded; the people represented all classes of playgoers, from the *blasé* first nighter to the gallery boy who used to enjoy Tony's performances at the Theatre Comique; and as for the enthusiasm occasioned by the chunky little favorite's return—well, the atmosphere was surcharged with it from start to finish. Mr. Hart had to make a speech before he began his evening's work, and he said that on the verdict of the spectators it depended whether he should tarry among us or go back to the wilds of Kankakee and Kazoo. As the verdict was returned with singular unanimity and emphasis distinctly in his favor, it is likely that we shall have Mr. Harrigan's ex-partner as an attraction at the Comedy for a good while to come. His contract with the management of the theatre is such that he can remain as long as he wishes, providing the weekly receipts keep up to a certain stipulated figure.

Mr. Gill's Toy Pistol has been made known to the provincials under the titles of Mugwumps and Chestnuts. It is written in the style to which Charles Hoyt has successfully confined himself, and it contains a number of very laughable, if very absurd, incidents. Of course this style of horse-play farce—stuffed full of gags, songs and comic irrelevances—can be measured by no other standard than the most successful of its kind. The Toy Pistol contains all the elements that have made the Bunch of Keys, Rag Baby and Parlor Match popular hits, and it gives Mr. Hart and his well-chosen band of helpers abundant opportunity for manufacturing hearty laughter. There are two acts. The first is laid in the office of *The Toy Pistol*, whose editor, Isaac Roost, is represented by the star. Roost and the paper are in difficulties, but he raises the wind by a variety of expedients and manages by the employment of a number of bogus and pretentious telegraph apparatus, speaking trumpets, etc., and a vast deal of cheek, to carry things along until it is found necessary to escape a sheriff with a writ. In the second act the editor assumes a number of disguises, and thus Mr, Hart is enabled to figure amusingly as an Italian musician, a tea-store clerk, an Irish washer-woman and a Milesian Mikado. His songs are new and decidedly catchy. The best liked was "Collars-Cuffs," the washerwoman's ditty, and the medley of the first act. Lina Melville was exceedingly bright, vivacious and clever as Sably New, the editor's drudge. Her swell song, "I Give it Up," in the second act, caught on at once. Mattie Ferguson as Miss Colorado sang some ballads very nicely and did a French *bonne* with neatness and good accent. Annie Alliston had a ponderous and flashy actress, Miss Montana, to represent, and she certainly gave the part a weighty performance. These ladies gave the "Three Little Maids" trio in German with comic effect. J. B. Mackie in Pie had a gymnastic character, something on the Grimes order, and he made himself a favorite immediately. D. G. Longworth showed his versatile comedy and character talents strikingly in three "bits"—a blundering detective, a typical fly-by-night advance agent and a soulful Spring poet. F. R. Jackson and John Rice in small parts helped to make things lively and interesting. The piece was very completely mounted. The tea-store scene in the second act was provided and made an attractive advertisement by a well-known firm of tea merchants.

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Mr. O'Neill is packing the Grand Opera House with Monte Cristo.—Tony Pastor had an immense house at the Academy on Monday. He his a capital entertainment at his theatre this week.—Valerie is drawing encouragingly at Wallack's Theatre.—The Leather Patch is the hit of the season at Mr. Harrigan's Park Theatre.—Jack-in-the-Box will hold the Union Square boards until the 8th of March, when Pepita is to have production.—Adonis defies time and rivalry at the Bijou. No prospect yet of a change there.—The Lyceum Theatre is the resort of good-sized and fashionable assemblages. One of Our Girls, though not in the least like our girls, is a prime favorite.—There are more changes to be made shortly in Evangeline's cast. The extravaganza is still a source of profit at the Fourteenth Street Theatre.—The White Slave will be withdrawn on Saturday at Niblo's. On the Monday following Clara Morris begins an engagement.

The Musical Mirror.

Beyond all doubt, the most perfect production of the American Opera Company up to the present time is that of Orpheus and Eurydice. Possessing, as the company does, an excellent representative of the leading part, Orpheus, in Helene Hastreiter, who, in figure, voice and action, is all that can be desired for this most exacting character, and a charming Eurydice in Emma Juch; a chorus that, for freshness of voice, beauty of face and figure, grace of action and completeness of training, has never been equalled in this town, and a band that is the most resonant, the best drilled and strongest in number of all operatic orchestras, it is no wonder that Orpheus should succeed. There is no weak spot in the representation; all is smooth, solid and effective. Our National Opera has given us several very good examples of how opera ought to be and can be given when sufficient care and liberality is shown, but none that comes up to the performance of Glück's world-renowned work. The lavish patronage that has been accorded to the evenings on which Orpheus has been given speaks volumes for the taste and judgment of the community. Not in London, not in Paris, not in Berlin, not in Vienna could this opera be done with the same success. Once in a great while a performance of it will be announced, and then the houses drop to nothingness; but here, in America, the country that Rubinstein upbraided as the residence of hogs, the land that, till very lately, was looked upon by Europeans as scarce a degree removed from barbarism, Glück's exquisite work is listened to, in rapt attention, night after night and matinee after matinee, by an enraptured and appreciative crowd. Of all English-speaking peoples we alone have a National Opera, and we owe it to the public spirit and liberality of private people, not to the perfunctory and forced patronage of Government.

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The Queen of Sheba and Rienzi have been the most pleasing operas to the public given this season by the German Opera company at the Metropolitan—the first, by reason of its luscious harmonies and gorgeous spectacle—the latter on account of its nearer approach to true operatic form than any of the later vagaries of its composer. Whatever musical cranks may aver to the contrary, the soul of man, unperverted by crazy theories, loves melody, and no amount of harmonic grandeur or intricate weaving of sounds can make up for the lack of that inner fibre that holds the web of music together. Men have so tortured their sensibilities with the cant of criticism that they resemble the epicure who loses his natural taste for pure and simple viands by the use of stimulative condiments, and can no more enjoy a simple tune than a gourmet can relish a mutton-chop.

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Never was there a more striking example of the power of liberal expenditure and gorgeous display to make a poor work go with the public than is exhibited in the undoubted success of The Gypsy Baron at the Casino. Despite an absolutely imbecile book, music which has little to recommend it, and singing far below the average, this operetta is drawing crowds nightly. The scenery is perfect, the chorus excellent, and band as good as can be desired. Mae St. John and Billie Barlow are competent in their parts, and Francis Wilson is a great deal too good for his. The topical song saves the second act, and the magnificent march does the same for the third, which, in fact, is all march and no sing.

In the words of Wilson's song,

'Tis a pity, pity—
That this city, city—
Doesn't have a committee on—*words*.

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It is reported that the forthcoming burlesque on The Princess of Trebizonde at Koster and Biall's is a pearl of its kind. The dialogue is said to be very witty and the music bright.

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At Carri's concert, Chickering Hall, the two brothers, Hermann and Ferdinand Carri, made a very favorable impression by their piano and violin playing, and Mme. Carolina Zeiss, although laboring under a severe hoarseness, sang the great air from Glück's Orpheus, "Che faro senza Eurydice," with that purity of style and volume of voice that distinguishes this great vocalist, who is beyond compare the best mezzo soprano singer in the city. She was twice recalled after the song.

Minnie Maddern has just closed a five years' contract with T. W. Okey, of the firm of Millers and Okey, managers of the two leading theatres in Columbus, O. A trip to Australia is in contemplation.

Brooklyn Amusements.

A new military drama, the scenes of which are laid during the War of the Rebellion, was the novelty of the present week in Brooklyn. It was W. H. Gillette's new play, Held by the Enemy, which received its first representation on any stage last Monday at the Criterion Theatre. It is an effective drama that succeeded in pleasing a packed house, notwithstanding that owing to the absence of one of the cast, a principal part in it had to be taken by a man who did not have time to learn his lines, and thereby spoiled several important scenes. The first act of this new play is made up of excellent comedy and closes with a striking situation. A Southern household, composed of an aged maiden lady and her two nieces, young girls, and an old negro servant, are within the Union lines. A Union officer, Col. Ellsworth, is in love with the eldest of the two girls, and declares it to her only to be rejected, because she is affianced to another. This other is an officer in the Confederate service and is expected to visit his sweetheart that night. The special Union sentries near the house are aroused by the presence of a stranger, and Col. Ellsworth, who has left shortly before in the good old-fashioned style of despairing but good lovers, returns to the house and orders two of his guards to pass through a garden window and to fire on the figure, which of course turns out to be the Confederate lover. This man, Lieut. Gordon Hayne, has valuable papers in his possession, which are captured by his Yankee rival as he falls bleeding to the floor. The second act is taken up with the trial of the alleged spy. Nothing has been heard of the papers since they were captured from Gordon; but a witness, the old negro servant, Rufus, tells the Court of them and of Colonel Ellsworth's possession of them. The Colonel is sent for and produces the documents. Rachel McCreery, Gordon's sweetheart, turns upon the Colonel and accuses him of forging the paper to rid himself of a rival. The Colonel manfully acknowledges that he did speak of love to Miss McCreery just before Lieutenant Gordon was captured, and everything threatens to go against him, when the prisoner proclaims himself ready to die rather than see an innocent man suffer, which brings this act to a close. What is called the second tableau of the second act, but in reality the third act, shows Colonel Ellsworth's tent. Rachel has written to him that she is willing to make any sacrifice to save her lover and calls upon the Colonel to name his price. This wounds his honor and he convinces her of her mistake, which changes her opinion of him to one of admiration, and finally, as the sequel shows, to love. He declares he will do anything to save the life of her lover, and she asks his assistance to enable Gordon to make his escape. At first it is a refusal, the honor of a soldier, and so forth. But after the girl has gone he determines to help her, only to be called back to his honorable self by a letter from his grey-haired old father, etc, etc., and the curtain comes down on a very neat and pathetic finale. The next act has the strongest climax in the play. Ellsworth has given effective assistance toward Gordon's escape. The Confederate officer, who, while under sentence of death, has been in a hospital suffering from the wound received in the first act, pretends to be dead, and the General commanding the Union forces gives a permit to have the body taken through the lines. The brigade surgeon, Fielding, suspects a plot for the escape of Gordon and opposes the further progress of the cortege until he has examined the body. Rachel strenously opposes this. Surgeon Fielding then orders a subordinate to fire a bullet from a navy revolver into the body to ascertain if it be really dead. The controversy ends by the commanding General appearing on the scene and ordering Surgeon Fielding to examine the body. To the consternation of Rachel Ellsworth and others and to the surprise of Fielding upon uncovering the body Gordon is found to be really dead. The last act is sparkling with comedy, and everything ends happily, of course Ellsworth and Rachel becoming one. There are several minor crudities in the construction of the play—such for example, as Colonel Ellsworth's dishonorable share in the attempt at escape and retaining an unspotted name till the end; also a brigade surgeon acting as Judge Advocate of a drumhead court-martial, and a corporal doing the duty of a sentry. Through the play ran the character of an illustrated newspaper sketch artist, which had as much to do with the play as a fifth wheel has to a coach. Otherwise the drama is well put together, and in it familiar characters and scenes are treated in an intelligent manner, if not with marked originality. Robert C. Hilliard played the part of Colonel Ellsworth instead of Arthur Forrest, who failed to appear. John Woodward gave an artistic representation of the old negro, and Louise Dillon's Susan McCreery, a "pert and sassy" young Southern girl, who says "yeah" for "here," was a gem. H. M. Pitt as Surgeon Fielding and Charles Bowser as Thomas Henry Beane, the sketch artist, were fair. Carrie Turner's Rachel, like H. M. Pitt's Fielding, would no doubt have been a remarkably fine piece of acting if it had not been for the unfortunate circumstances due to the non-appearance of the gentleman who was cast for Ellsworth. Others in the cast were Henry Talbott (General Stamburg), A. S. Lipman (Gordon), William Yearance in two small parts, E. A. Barron (Corporal Springer) and Nellie Taylor (Euphemia, the aged maiden lady). The play was nicely staged.

The presentation of The Mikado at the Grand Museum last week by the National Ideal company proved to be very good. Bessie Grey was the Yum-Yum, and Al. C. Whelan was his long-queued Majesty. Noticeable features of the performance were the youthful looks of the small but well-drilled chorus, and the charming Pitti Sing of Minnie Jeffries. With one exception, it was the most complete interpretation of the character ever witnessed in Brooklyn. Miss Jeffries has an excellent voice, full and clear, and acts with nicely regulated vivacity, infusing a good deal of genuine *chic* in everything she does in the part. The company drew crowded houses during the week.

Pinero's Magistrate is holding the boards at Miner's Brooklyn Theatre. The company is of the "picked up" sort, but quite competent. Their names are Charles LeClercq (Bullamy), E. H. Bell (Farrington), Frederick Bond (Lukyn), Jean Gordon (Charlotte), May Sylvie (Popham), May Brookyn (Agatha), Hart Conway (Capt. Vale), Ed Lamb (Posket), Mabel Amber (Beattie) and John Matthews (Achille Blond). They rehearsed at the Brooklyn last week, and gave a very smooth and enjoyable performance of the comedy. Every seat in the house was occupied.

Managers Theall and Williams, of the Novelty Theatre, continue their benefit system to the satisfaction of all concerned. This week there will be three benefits. On Monday it was for a Post of the G. A. R.; on Wednesday, it was a Masonic Lodge, and a G. A. R. Post is named as the beneficiary for Saturday. The benefits cover both afternoon and evening performances. Katherine Rodgers, in Leah the Forsaken, is the star at this house this week. The performance gave excellent satisfaction on Monday night to a large attendance.

There were four matinees at Hyde and Behman's Theatre, Monday, Tuesday, Thursday and Saturday, and the ten performances of the week were liberally patronized. The afterpiece was called Civil Service Examinations. Like all the vaudevilles at this theatre so far since Billy Barry joined it, it was a local skit that told well with the patrons of the house. John Hart, a troupe of Bedouin Arabs, and the Lynwood Sisters, transformation dancers, were in the olio.

Nate Salsbury, Nellie McHenry and their Troubadours drew two of the largest houses ever seen at the Grand Opera House, afternoon and evening. Four thousand four hundand fifty-nine people paid for seats at the matinee and night performances on Washington's Birthday. The orchestra had to be put under the stage, and the rarity of a musical piece being sung with the musicians hidden where they scarcely could be heard was seen for the first time in Brooklyn, and worked without a hitch.

The crowd was also very large at the Park Theatre, where Kate Castleton was seen in A Crazy Patch. The audience did not admire the piece, nor did it take kindly to the star's antics. The singing was better received.

At the People's Theatre there was a top-heavy audience last Monday afternoon and evening; but matters improved later in the week. The Howard Athenæum Star Specialty company was the attraction, for the second or third time this season.

The Standard Museum is keeping up its selection of society dramas. There was a slight break last week when The Pavements of Paris was the play; but last Monday The Banker's Daughter was produced to the apparent entire satisfaction of a large audience.

Oh, What a Night! is probably what the audience at the Lee Avenue Academy of Music thought last Monday. At any rate they laughed immoderately.

Boucicault's Colleen Bawn received a fair interpretation at the Grand Museum last Monday night. The place, as usual, was packed.

NOTES.

The Concert at Zipp's Casino last Sunday evening was a financial success. All other affairs of this kind have fizzled out.

Osmond Tearle writes to Manager Walter Sinn, under date of Feb. 11, from London, for a date for next season with a melodrama which has had a run of 400 nights in the English metropolis.

Joseph Haworth joined the Margaret Mather company on the 20th, at the Lee Avenue Academy of Music. It was said that Frederick Paulding's health was very bad. Manager Hill's company played the biggest engagement ever filled at this house.

Professsional Doings.

—Henry Walton opens at the Grand Opera House, Brooklyn, on March 1, in The Shaughraun.

—Dion Boucicault is on the warpath after managers who propose to produce his plays in dime museums without authority.

—Time at Niblo's Garden is booked up to May 29. From thence on dates are open. The house will be kept open all Summer.

—Frank Daniels has signed with Hoyt and Thomas for five years. James T. Powers and Amy Ames are re-engaged by the same firm for next season.

—Henry E. Abbey is reported to have stated that there is no truth in the report that he was to join Poole in building a theatre in the upper part of this city.

—Rose & Coe, a new comedy from the pen of Joseph Bradford, was given a first production in Ipswich, Ct., last week. The company is headed by Harry Bloodgood.

—George A. Dickson, of Indianapolis, is shortly to add Springfield, O., and Richmond, Ind., to his circuit, which will be under the management of Larry Reist next season.

—The following dates are open at the Standard Theatre, Chicago: Week of March 22, weeks of April 4, 11 and 25, and all of May. R M. Hooley, who is doing the booking, is at the Glenham Hotel.

—The City Hall at Waterbury, Ct., seats 1,500, has a stage 30x40 and eleven sets of scenery, and is supplied with gas and steam. It is in the centre of a manufacturing city of 26,000, and is for rent only.

—Arrangements are being made by which a season of comic opera will be given at the Tabor Grand Opera House, Denver, Col., all next Summer. The city is a great Summer resort, attracting hundreds of tourists weekly.

—Sydney Rosenfeld is engaged in writing the libretto for the opera which is to follow The Gypsy Baron at the Casino, and the music of which is by Herr Kremser, a musician who is to Berlin what Theodore Thomas is to this city.

—Jackson Hall, at Lexington, Ky., was opened on Feb. 23 by the Strakosch American Opera company, and will hereafter bid for first class attractions. A. C. Wood is the manager. The house seats 600, and the stage is 37x25, with a good supply of scenery.

The Giddy Gusher.

There's no doubt that we are making great strides in the sciences; but the world doesn't even creep just now in literature.

There isn't a poet on deck who will even fall in behind the procession headed by Byron, Southey, Moore, Scott and company.

There isn't a novel builder on top of earth fit to try on the shoes of Dickens or Thackeray. I'd like to know what we will have to read pretty soon if things go on this way.

And I'd certainly like to see a new play that was something like a creditable work.

* * *

The fact that a man can take an old piece, alter a word here, and an entrance there, put his name at the top of it and pose as a dramatic author, is of itself a proof of our weak condition, and shows us how far down hill, in a literary way, we have got.

It's a sort of intellectual tobogganing we are indulging; but, unlike the Burlington affair, it's going down a hill that up a hill will ne'er return again.

* * *

When, as a kid, I first knew my New York, there were men of great promise in newspaper work. Beautiful imagery hovered about George Arnold's graceful pen and melody sat plump down upon his flowing lines.

Ned Wilkins had founded his style on the feuilleton of Emil Girardin, and his cynical wit fitted that sort of thing admirably.

The dashing light dragoon of literature was Fitz-James O'Brien. His clever pen was infrequently used, but it made its mark every time.

Ned Horne wrote bright and readable articles, and the two old fellows, Harry Clapp and Frank Ottarson, never failed to be amusing.

Willie Winter was the oldest young thing you ever saw. Besides being an antiquarian in his get-up, he was an early misanthrope inside, Satiety sat on his brow in society, and instead of getting up and telling us how blue violets smelled, no symposium was complete without a poem pregnant with the odors of the morgue.

How he did go it, to be sure! Death and the grave, shrouds and creeping things, he chirped of continually. This business reached its climax in his poem entitled "Orgia." After that William forsook the undertaking of poetry and dealt with pastoral subjects.

But at the time he wrote "Orgia" the press of New York was in far better shape than it is at present, and Mr. Winter was at his best.

* * *

If there are greater depths of dullness into which newspaperdom can fall, let me be carted by easy stages to that lovely town of Boneset, where I found 'em a year ago much excited over the murder of Doctor Parkman, which was fully detailed in the village paper. Next the portrait of Webster, the brutal murderer, the editor called attention to a piece of poetry betokening a great future for its author. I turned to the poet's corner and found it was Dr. Watts' verses of "How doth the little busy bee."

* * *

Boneset will be the spot for me. On a recent Sunday I found a couple of pages of the *Penny Magazine* fixed up a little and run in as recent work on a New York paper, and having been out of town for a week I sought for the criticisms on a performance I had missed that had occurred on the Saturday night before. What a lot I did make out of those papers. One of them said:

"The radiant sumptuousness of the ensemble was fitly joined to a sinuous, sensuous grace on the part of Miss ——. Luscious as a newly cleft pomegranate, her method of attack left nothing for the neophyte of art but an anacreontic, mono-chromatic vista."

Quite a good beginning. I went to the next paper. Its critic has disinterred the defunct style of the deceased Mr. J. T. Headley. I read, as I reached for a bottle of Watts' Nervous Antidote, how—

> Alive with eyes, the village sees
> The bridal dawning through the trees,
> And housewives swarm in the sun like bees.

"Whose bridal?

"There you have me.

"The bride's?

"Yes.

"More 'n likely.

"I've been there myself.

"Was there last night.

"Well, I should say so.

"And so were many more.

"We were all there.

"It was a night of nights.

"Miss —— is a brick.

"She's a brick kiln, and I don't care who knows it.

"Anything better than her taking B in alt. I've never heard, and your uncle has heard a great deal."

I managed to find a little print between the pictures in the *Sunday Unreliable* and found that.

"Miss —— has a well trained thread of a voice, which at times was quite too sonorous and overpowered the orchestration in many places. Pretty Alice introduced a new ballad in Pittsburg and her part, entitled 'Charlie burn my letters, love' Miss —— lacks fire and intonation, and the manager should modify some of the lurid emphasis with which she invests certain sentences. Our readers will be glad to learn that since taking up The Mikado the fascinating Alice has met with good business."

It's hard to draw a line; and it's impossible to between a critic, backer or husband.

* * *

Here was lots of criticisms, domestic relations and financial interests, but nothing very definite about Miss ——. I picked up a substantial daily, little given to guff. Ah—appearance of Miss ——.

"When daisies pied on summer hill and milk caked in gentle can, the sobbing wind, with white-flecked foam, brought to the listening ear a tale of woodland beauty. A strong man's fancy wove this tale into silvery, radiant, shining song, and Miss —— portrays its meaning with a sad reluctance that steals away its sharpness ere one is aware. At vesper hour, when scented gales lift with odorous fingers the wool on the lamb's back, is faintly heard the ravishing sweet voice of the blue violet—that perfumed voice returns again, accompanied by a full orchestra, as Miss —— sings. She floats, she sinks, she swells; you leave the earth with her, and but for the vibrant, strident cabman outside, your soul would continue to float for a considerable length of a period."

* * *

Great Cæsar's Ghost! What's the matter with 'em?

It's as bad as the old man and woman reading of the accident in the mill.

"'Fatal accident,'" reads ma.

"Good gracious. Anyone killed?" asks pa.

"'This morning a gloom is cast over our village by the taking off of young Henry Wattles,'" reads ma.

"Dear, dear, is he hurt bad?" interrupts pa.

"'The demise of this young man,'" reads ma.

"Got caught in that pesky shafting, I s'pose," says pa.

"Don't say," answers ma, going on—"'is the second fatality of the kind. He expired when released after making seventy-two revolutions in a minute.'"

"'Did it kill him?'" asks pa.

"'The melancholy end of young Wattle's,'" reads ma.

"Which end is that?" breaks in pa.

"'Has suspended work sor the day,'" reads ma.

"Is he dead?" cries pa, exasperated.

"It don't say, nowhere in the piece," answers ma, and they lay down the paper as I do, having got very little out of it.

* * *

I believe Marie Prescott made a hit Sunday night, and I will see for myself next time she does it.

She is one of the brightest women I know; an excellent mimic, full of appreciation. She has seen a lot, and I knew beforehand she would be able to amuse an audience single handed for two hours if she only told the half of it.

* * *

The fellow that believed that "big fleas had little fleas to bite 'em," was undoubtedly an observant philosopher. During the long cold months of Winter I have formed the closest intimacy with the sparrows, and the discoveries I have made would fill a book. All the relations of life they repeat in their little feathered way—all the heart-burnings, all the malice, all the strife of this great world they reproduce in little.

I have seen the most barefaced desertion of a bride of one month's duration by an unattractive old brown bird whose voice was a hopeless squeak.

I have seen a young wife and mother, tortured by the pangs of jealousy, claw the feathers off her head, and instead of receiving any sympathy from her sister birds, they all clubbed together and picked out her tail-feathers, leaving her to suffer at both ends.

The John L. Sullivan of my sparrow colony put on such airs that I concluded to go out and whip him myself, till the other morning when I threw out some bread I discovered a new and very perky bird sitting on the rail inviting John L. to put up or shut up at once. He hung 'round all day and was the object of great attention. About nine next morning I saw a great gathering—the match was made—and before noon the wickedest fight you ever saw resulted in John L.'s taking from the family bed a lock of hemp he is much attached to and emigrating to fresh fields and pastures new.

* * *

I've been very much annoyed by a theatrical agency established in an empty flower-pot on the balcony. A bean-bellied sparrow with a great following of lately fledged sparrowlets is the Boss. Travelling company after travelling company has left that flower pot, been absent a week and returned with empty crops and ruffled feathers to chipper at that agent like mad. One old hen-bird he has a wild idea of making a star of. He's sent that ragged old lady out a dozen times, this season, and when she makes failure after failure and brings up a wreck on the flower-pot, out comes old Beanbelly and warms her well. She left last night to support a song-and-dance snap and help along with an occasional recitation. I expect to hear her pitiful squeak by Saturday as the agent falls afoul of her.

* * *

You see, I found, on account of similarity existing between unclothed creatures (I don't know my dearest friend from the veriest stranger in a Turkish bath), that I made mistakes in identity. So I trapped a lot under a basket and, taking them out one by one, daubed a spot of paint on 'em to distinguish them. Even that was productive of trouble, for I clapped a ring of white paint on the brown breast of the staidest, properest patriarch of the tribe. Another bird had brought a young bride home the day before from Tremont, and the Tremont daisy hadn't as much as looked up since she'd been among us. An hour after I decorated Deacon Tomtit with the ring, that bride wore on her bosom a freshly printed impression of white paint. The wife who had trusted that grey reprobate flew down in front of the milk train on the Northern road, and her mangled form on the track was found by the President early next day as he walked up in advance of the express—being in a hurry.

It's got abroad among the sparrows that I am connected with a dramatic paper. My peace is destroyed. The toughest-looking birds, the roughest sort of birds, birds with no voices, birds with bad legs, birds without feathers, are at me from dawn till eve to compass an engagement. When I refer 'em to old Beanbelly in the flower-pot they begin just like the regular actresses to tell me the abuses of agencies, and all about favoritism, and give me the story of Ma Springbottom, who is out with the song-and-dance snap.

* * *

I tell you, my dear friend, the actual truth told of a simple Croton bug, traced from his cradle to his grave, would prove that the "tricks and manners" of this wicked world are but the tricks and manners of a cockroach on a more extended scale.

Entomology, ornithology, zoology and the doxology are all one thing.

THE GIDDY GUSHER.

One Experience.

Charles H. Keeshin, one of Shook and Collier's lieutenants, arrived in town recently after a prolonged absence. He is ahead of A Prisoner for Life, which will fill week stands in neighboring cities for the next month or more. Mr. Keeshin has been in what is technically termed the "show business" for the last twenty years, and while unavoidably a rolling stone, he has managed to gather a little moss. In a chat with a MIRROR reporter, Mr. Keeshin dropped these reflections:

"I've been ahead of minstrels, dramatic companies, opera companies—even juvenile—all sorts of entertainments; and yet I don't believe I've lost twenty-five dollars in salary during all my experience on the road. You may think that is incredible; I think it's my luck. I've seen very little of New York during the past year, and it's a relief to get back and renew old acquaintances. Last Spring and Summer I was ahead of the Frohman-Wallack company, on the Pacific Coast and Montana circuits. That is risky territory for pretentious companies. I believe John T. Maguire is prospering, though. Capitalists were favorably considering a proposition to build one or two theatres, and he would of course have the management. There is a great lack of good theatres in that far-off region. Think of a company presenting a repertoire of five dramas, such as Victor Durand, Diplomacy, etc., on a stage supplied with but one scene, and that a dilapidated interior! This was our experience; but all were not so bad as that."

"How has the Prisoner been faring?"

"We've had a rather uneven season. In Chicago we came out ahead on the two engagements. Going to Kansas City, we found that museums, skating-rinks, and cheap amusements generally, all running afternoon and evening, had flattened out business for the higher-class attractions. In some places in Missouri, especially in Sedalia and St. Joe, we did well. The Opera House at Omaha, Neb., is so admirably conducted that almost any first class company is sure of good business. On the whole, our Western season was uneven; but it was not a losing one. The very cold weather was something to contend with. When audiences sit in overcoats and wraps and wear ear muffs, they cannot expect to be of the overflowing sort. Since getting back to this side of the Alleghenies business has much improved."

Amateur Notes.

On last Friday evening The Rivals presented the four act comedy-drama, Don Cæsar de Bazan, at the Lexington Avenue Opera House before a large and friendly audience. From a critical point of view, the performance, as a whole, was but fair, this result being due in the main to the miscasting of the prineipals. While Frank Thonger has done some very good work this season, the most vivid stretch of the imagination cannot make of him more than a commonplace Don Cæsar. Throughout the entire play, although the character is supposed to be a nobleman, Mr. Thonger resolutely hung his head down and looked sheepish. In the last act, however, on one or two occasions, he rose to the requirements of his part and showed a few glimpses of dramatic ability. Affectation of careless, brave, jolly good humor, though, can never be gained by the way in which he attempted to portray it. Had such a King of Spain, too, as Harry H. Tilford depicted, ever ruled over the destinies of that country, it is safe to predict that his subjects would soon have risen in rebellion. The royal love making had the effect of almost putting his auditors' teeth on edge. This result may, however, have been induced by nervousness, for when called on for dramatic action and fire, Mr. Tilford partly retrieved himself. As Don Jose, Fred. Schaefer bore off the honors of the evening, although his acting would have had much better effect had he made up to appear older. J. H. Rosenberg was a most laughable Marquis, his efforts being ably seconded by Mrs. J. A. J. Drew as the Marchioness. As Maritana, Mrs. C. E. Lawrence wore some very beautiful costumes and looked well, although her acting was little more than good. As Lazarillo, a page, Miss M. E. Stacey acted and looked charming. The rest of the characters were well rendered by Messrs. D. H. Scully, M. Hotz and A. C. Hueg. Numerous floral gifts were tendered the ladies of the cast. Both scenery and costumes were neat and appropriate. A reception followed.

The performance for the benefit of the Confederate Home for Girls at Charleston, S. C., under the management of B. R. Throckmorton and A. E. Sumner, which was given at The Barnard, No. 239 East Fourteenth street, last Thursday evening, proved to be both an artistic and financial success. The programme was as follows: The Morning Call, a comedietta; Waltz-song, Mrs. Dr. Toal; song, "Ah, Con Lui," Miss L. Miller; recitation, Quarrel scene from Julius Cæsar, Cedric Hope; solo, Belle Cole; humorous selections, J. W. Frankel; selections from La Sonnambula, Miss Potter; tenor solo, Worden D. Loutrel; piano solo, J. C. Gerson, and the drama For Her Child's Sake. The dramatic selections were given with casts that did full justice. Ella G. Greene and John Hatfield in the comedietta, and the Messrs. Throckmorton, Splitdorf and Canfield and the Misses Helen Sweeney and Bertha Frobisher in the concluding play, acted with rare discretion and ability. A large and fashionable audience was present and applauded liberally. In the musical part of the programme Belle Cole and Mr. Loutrel were the favorites, the latter surprising the audience by the strength and richness of his voice.

A number of clever juvenile actors and actresses, pupils of Miss Daveja, presented Buckstone's play of Married Life at the Lexington Avenue Opera House last Saturday afternoon for the benefit of the Alumnæ Library Fund of the Normal College. Vigorous applause greeted the efforts of the young histrions.

Sheridan's Rivals will be given by the Rival Dramatic Society on April 30.

Camille will be presented by the Greenwood Literary Society, of Brooklyn, at the benefit to be tendered their stage manager, William Hawkins, March 8.

At the performance of Richard III. to be given by the Rivals at the Academy of Music this (Thursday) evening, for the benefit of the Grant Monument Fund, handsome souvenir programmes are to be distributed, and a proscenium box has been reserved for President Cleveland and party, who are expected to attend.

The New York Church Choir Opera company presented The Pirates of Penzance at the Lexington Avenue Opera House last evening for the benefit of Amity Council, 576, American League of Honor

The Amateur League will produce Partners for Life on March 23, for their second performance this season.

Boxes for the benefit performance tendered to Dr. R. H. L. Waters, the well-known amateur stage manager, at the Lexington Avenue Opera House, Tuesday, March 9 will be sold by auction at the Hotel Hungaria (Union Square) to-morrow evening.

The Church Choir Opera company of this city will give The Mikado at the Lexington Avenue Opera House on the evening of Tuesday, March 30, for the benefit of Alma Council, No. 191, Royal Arcanum.

Othello is being rehearsed by the Jersey City Dramatic Club, and will be given at the Academy of Music in that city before the end of the season.

The Greenwich will wind up its season with the opera Nell Gwynne. As there are thirty-two characters in the work, it is to be surmised that all of the company will be given a fair chance, and that there will be but little trouble over the distribution of parts.

Pinafore will, it is stated, be soon resurrected by the Garrick.

Our American Cousin is to be produced by the Kemble, of Brooklyn, early in March. E. J. Burke will be seen as Lord Dundreary.

Besides the building of an amateur theatre on Fourth avenue, near Madison Square Garden, which was ventilated some time since, there are rumors of the amateur societies being interested in the erection of a theatre much farther uptown. Twenty-five gentlemen interested in the scheme are reported to have met a few Sundays ago and decided on the purchasing of a plot of ground not far distant from Central Park. Several pieces of property are being negotiated for, and plans have long since been completed. It is probable that one-half of the building will be a club house for the amateurs, and that besides the regular theatre there will be any number of rehearsing rooms in which stages will be erected.

UNION SQUARE THEATRE.
Under the management of J. M. HILL, who leases from Messrs. SHOOK & COLLIER, Proprietors.
EVERY EVENING.
Matinees Wednesday and Saturday at 2.
The great English success by George R. Simms and Clement Scott, in
JACK-IN-THE-BOX.
Seats secured two weeks in advance.

BIJOU OPERA HOUSE, Broadway near 30th st.
Messrs. Miles & Barton, Lessees and Managers.
Evenings at 8. Matinee Saturday at 2.
Continued success of
RICE'S BIG BURLESQUE COMPANY
and Mr.
HENRY E. DIXEY,
Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled
ADONIS.
Grand Chorus and Orchestra.
Prices, $1.50, $1 and 50 cents.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson, - - Manager
50 CENTS ADMISSION 50 CENTS
Reserved seats, 50c. and $1 extra. Boxes, $6, $10, $15
Every Evening at 8. Saturday Matinee at 2
On a scale of unprecedented splendor, Johann Strauss' most successful opera comique,
THE GYPSY BARON.
Presented under the direction of Mr. HEINRICH CONRIED.
Chorus of 90. Increased orchestra. Full military band. Musical director, Louis Williams.
New and beautiful costumes, scenery and appointments

NIBLO'S GARDEN.
POOLE & GILMORE - Proprietors and Managers
Feb. 22, second week, THE WHITE SLAVE.
March 1, one week, CLARA MORRIS.
March 8, one week, THE IVY LEAF.
March 15, two weeks, THE MIKADO.
March 29, four weeks, THE BLACK CROOK.
April 26, two weeks, SHANE-NA-LAWN.
May 10, one week, THE GUY'NOR.
May 17, one week, MINSTRELS.
May 24, one week, CHANFRAU'S KIT.
MAY 31, FIRST OPEN DATE.
Application for time for balance of season should be made at once.
THEATRE WILL KEEP OPEN ALL SUMMER.

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UNDER THE MANAGEMENT OF J. M. HILL.
JOSEPH MURPHY.
MATINEES WEDNESDAY AND SATURDAY
Matinee prices, 25c., 50c. and 75c.
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Bowery, near Canal street.
The Handsomest and Largest Theatre in the City.
FRANK B. MURTHA - - Sole Manager.
LOUIS ALDRICH
in Bartley Campbell's Greatest Play,
MY PARTNER.
MATINEES—WEDNESDAY AND SATURDAY.
Stars and combinations wishing dates for balance of this and next season, address at once.

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Every Evening at 8, Saturday Matinee at 2.
FOURTH AND LAST WEEK
MR. LAWRENCE BARRETT.
Thursday, Feb. 23—The King's Pleasure and The Wonder.
Friday, Feb. 26—Yorick's Love and David Garrick.
Saturday Matinee, Feb. 27—Hamlet.
Saturday Evening, Feb. 27—Julius Cæsar.
Tuesday Evening, March 2—MME. JUDIC, for five nights only and Saturday matinee.

BARTLEY CAMPBELL'S 24TH ST. THEATRE
W. W. TILLOTSON, - - Acting Manager.
SIXTH MONTH
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BEAUTIFUL EVANGELINE
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RICE'S STAR BURLESQUE COMPANY.
Evenings at 8; Wednesday and Saturday matinees at 2.

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Proprietor and Manager.....JOHN DIMOND
Engagement of the eminent tragedian,
MR. EDWIN BOOTH.
Supported by the Booth Museum Company, under the management of Mr. E. M. HOLLAND.
Wednesday and Thursday, Feb. 23 and 24, RICHARD III. Friday and Saturday evenings and Saturday matinee, JULIUS CÆSAR.
Next week—Return of THE MIKADO.

GRAND OPERA HOUSE.
Lessee and Manager - - Mr. T. H. Porter
Reserved seats (orchestra, circle and balcony), 50c.
EVERY EVENING AT 8.
WEDNESDAY AND SATURDAY MATINEES at 2.
JAMES O'NEILL.
In Charles Fechter's version of Dumas' great work,
MONTE CRISTO.
Next week—A RAG BABY.

COMEDY THEATRE,
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TONY HART
in the
TOY PISTOL.
With its great cast, scenic effects and funny situations.
Every evening at 8. Matinees, Wednesday and Saturday at 2. Carriages may be ordered at 10:30.

TONY PASTOR'S THEATRE, Fourteenth Street.
MATINEES TUESDAY AND FRIDAY.
TWO GRAND COMPANIES THIS WEEK.
A—AMERICAN—A
Powers Brothers, Morlow and Allen, Leonard and Hudson, Sisters Coulson, Ottilia as the Statue of Liberty, Eva Lester, Harry Thorne, Maggie Willett, and William A. Melville.
Tony Pastor at every performance.

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Mr. DAVE BRAHAM and his Popular Orchestra.
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Sole Proprietor and Manager, LESTER WALLACK.
First appearance this season of LESTER WALLACK in Mr. David Belasco's three-act drama, entitled
VALERIE.
EVERY EVENING and SATURDAY MATINEE.

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Admission 25c.
Burlesque. Burlesque.
PRINCESS OF TREBIZONDE.
New scenery, appointments, etc.

LYCEUM THEATRE, 4th AVE. AND 23d ST.
THE MOST SUCCESSFUL PLAY OF SEASON
Bronson Howard's
ONE OF OUR GIRLS
with
MISS HELENE DAUVRAY
and a
GREAT COMPANY.
Every Evening at 8:15. Matinee Saturday

PROVINCIAL.

BOSTON.

The Boston Ideal Opera co. appeared during the week at the Boston Theatre in Victor. The Bohemian Girl, Martha, and Fra Diavolo, giving the first three times, the second twice, and the other two once each. There were but a few seats Monday night, and "standing room only" was the sign displayed each night after that. The receipts of the week were rising $13,000. The two weeks would have brought in $25,000 if the storm of the previous week had not been so severe and continuous. Zelie de Lussan had among her floral presents Saturday night a beautiful and very elaborate star of roses supported on a floral pedestal, presented by the management. The following correspondence passed Saturday:

BOSTON THEATRE, BOSTON, Feb. 20, 1886.

MY DEAR SIR:—The unprecedented success of your season here, which closes with to-night's performance, impels me to make you acknowledgments of the pleasure and satisfaction which it has given to the management. Seven years since the Boston Ideals were organized and gave their initial performances on our stage, and the thorough excellence which has distinguished your presentations attests the fact that, by careful and earnest work, the company have attained a perfection which places them in the front rank of the lyric artists of the day. I give you congratulations for your deserved success, and anticipate that your return months hence will bring a renewal of the munificent patronage which you have enjoyed. The nightly bulletin at our doors, "Standing room only," impressively tells the story of your triumphs. Very truly yours,

EUGENE TOMPKINS.

W. H. FOSTER, Manager Boston Ideals.

BOSTON, Feb. 20, 1886.

Manager Eugene Tompkins:

DEAR SIR,—In acknowledging your favor of this date, complimenting me on the artistic and financial success of the Ideal opera company's first season here under my management, I am constrained to say that in my judgment a large share of that success may justly be credited to the admirable manner in which the efforts of the company were supplemented and made duly effective by the stage settings and appointments that marked the several performances. The ample resources of the Boston Theatre were placed at my disposal; the stage hands and the executive force were unvarying in their politeness and, altogether, the treatment of the company and its manager was so exceptionally kind that I, too, look forward with pleasant expectations to the time of my return engagement in Boston.

Very truly yours,

W. H. FOSTER.

Blackmail given at the Park Theatre during the week is a good acting play if one forgets the terribly improbable motive that prompts all the wickedness. The idea of a man getting so incensed at a woman for refusing his hand in marriage as to get her brother imprisoned, and then getting him liberated, goad him to persecute his own sister, is too night-marish (if I may coin a word) to stand for a moment. But after this absurdity is passed, the construction of the play is very well done, and the dialogue is fair. It is played well by Will C. Cowper, James Wilson, Lawrence Hanley, Evelyn Evans, T. J. Herndon, Eleanor Moretti, Addie Plunkett, Virginia Buchanan, and others.

The Jilt had another week of crowded houses at the Boston Museum. The probability is that it will run through the entire Boucicault engagement.

The Mikado still continues its prosperous course at the Hollis Street Theatre. It was supposed that the crowded houses that greeted the Ideals would injure the business, but no such effect was witnessed.

Thatcher, Primrose and West's Minstrels did a good week's business at the Globe Theatre. Good singers, good actors, and lively specialty people united in making an enjoyable entertainment.

John A. Stevens appeared at the Howard Athenæum in A Great Wrong Righted to houses that were large and enthusiastic. The play has the Unknown strawberry mark, but is stronger, the dialogue, though rather commonplace, being vigorous, and the situations effective and at times thrilling. Mr. Stevens himself plays naturally for the most part, and has a good co. in support, though I do not recall a single name or face. I think the play one of the best American melodramas ever written.

Ada Gray continued in East Lynne for another week at the Bijou Theatre.

James F. Crossen's Union Square co. appeared in The Banker's Daughter at the Windsor Theatre. I tried to get in to see a little of it, but failed. A somewhat critical journalistic friend informed me, however, that he considered the play well given in general, the duel scene especially being effectively done.

Resumé.—William Seymour and wife (May Davenport) have been re-engaged for next season at the Boston Museum.—Annie Clarke will travel next season part of the time, under R. M. Field's management.—Who is to be the leading lady of the Boston Museum has not yet transpired.—Among the attractions to follow Dion Boucicault at the Museum will be The Spae Wife, an entirely new play, written expressly for the establishment by Mr. Boucicault. It is founded on Guy Mannering.—Napier Lothian's annual benefit at the Boston Theatre will occur March 1, when he will appear as Rolando to Margaret Mather's Juliana in The Honeymoon. Boston Theatre audiences see the "nape" of the leader's neck so much that they will be glad to get a square look at his face.—Manager Foster thinks of producing the Howells-Henschel opera of A Sea Change.—Joseph Haworth has been specially secured to support Margaret Mather during that actress' engagement at the Boston Theatre beginning March 1.—J. Thomas Hinkley (not Stickney) is the special officer of the Bijou who received the badge for selling the most tickets to the recent Theatrical Mechanic's Association benefit.

ST. LOUIS.

Attendance at the different theatres, as a rule, was light last week, the weather and the attractions combining to effect this result. The exception, if anything, has been in The Two Dromios, Robson and Crane's magnificent Shakespearean success, produced on a grand scale at the Grand Opera House. It was but fairly patronized, however. W. H. Crane had sufficiently recovered from his recent illness to resume his work. Jeffreys Lewis follows 21st.

At the Olympic, Arthur Rehan's co. in A Night Off presented an excellent comedy, full of taking situations and bright dialogue, very creditably. The co. is capable and takes A Night Off admirably. Mary Anderson, 22d.

Janauschek, that grand old actress whose Mary Stuart alone has brought her fame and histrionic honors without number, had but a fair week at Pope's, where Mother and Son, Mary Stuart, My Life and Bleak House were produced. What was announced as her farewell appearance in St. Louis was the occasion for a fitting reception. Dan Sully's Corner Grocery 22d.

Patti Rosa, pretty, plump and vivacious, played Lotta's Zip with a good deal of dash and sprightliness, at the Standard, and her vocal abilities at least were well appreciated. She did a steadily good business all week. Gibson and Ryan in Irish Aristocracy 22d.

Dominick Murray at the People's last week in his well-known melodrama, in which his fondest hopes have been realized. Age rests well on him, and he is the same painstaking, conscientious actor he was in the days when he was a strong component in Lester Wallack's old stock co. in New York. Peck's Bad Boy 22d. ... the Clock: Mrs. H. D. Pitman's benefit was ... tribute to the artistic abilities of this ... lady and her many social qualities. En... Hall, in the Exposition Building, was ... the elite and fashion of St. Louis, and ... of Lenore was given a very hearty and ... upon its initial production. The ben... Mrs. Pitman fully $1,000.—The St. Louis ... will have their annual benefit Thursday, March 4. The attractions will consist of the Mapleson Opera co., McCaull Opera co., Haverly's Minstrels and others. The committee of arrangements consists of John W. Norton, chairman; Thomas E. Garrett, the well-known dramatic critic, and Henry W. Moore, managing editor of the *Post-Dispatch*.—The Casino, originally backed by Dick Roche, William E. Medart and George McManus, the latter of whom was manager, closed 21st. It is for sale.—Will O. Wheeler, who is managing Dan Sully's Corner Grocery, has worked up the popularity of this favorite comedian in excellent shape. He is a veritable "hustler."—The Silver King, with Frank C. Bangs as the star, opens at Pope's 28th.—Kersands' Minstrels and Kiralfys' Rat-Catcher are also booked at Pope's for early production.—Judic cancelled her original date at Pope's, her success in Mexico and Cuba having set her against the United States—especially the West.—Edwin Arden's co. comes to People's week of March 1.—General Manager J. H. Johnston, of the Exposition Building, is filling up time very satisfactorily for the two beautifully arranged halls, so well adapted for theatrical entertainments, the production of operas, etc. The grand music hall has a seating capacity of 3,600 opera chairs. The entertainment hall is a model of design as a "bijou" theatre. It is perfect in appointment and has seating arrangements for 1,500 people.—The American Opera co. will hold a May Festival in the Grand Music Hall May 10 to 18, inclusive.—Mrs. Flora Pike Hirsch, who scored considerable success as a vocalist at Tony Pastor's a couple of years ago, recently appeared in a local concert and sang with marked success.

PHILADELPHIA.

The business of the past week was unusually good, every house having received a fair share. So much for a good list of attractions.

At the Walnut Street Theatre The Ivy Leaf has proved quite successful. This drama, while lacking the charm of novelty, embraces those features which have always been most pleasing in Irish plays; and as they are skilfully blended, the effect is decidedly pleasing. It has always been a matter of surprise to me why the lovers of Irish character so much delight in the conventional Irish play. They cheer themselves hoarse at every generous or daring act of the hero, and deify him as the representative of the race, altogether overlooking the fact that in the same play there is sure to be a villain, just about as snake-like, despicable and bloodthirsty as humanity can produce, and this same dirty scamp is equally a product of Erin. If one picture delights the imagination, why does not the other insult the self love? I suppose the true Irishman can be found somewhere between the two extremes. J. P. Sullivan as Murty Kerrivan, the hero, was all that could be desired—easy, natural and full of contagious good humor. His songs were pretty and well rendered, and his appearance suggested the possession of all manly qualities. May Woolcott as Colice O'Brien, an heiress, was evidently out of her line of business. She fell far short of the requirements of the part. T. F. O'Malley as Dennis Donovan, the inventive villain, deserves special mention for his clever performance. The remaining parts were in fairly good hands, but were somewhat marred by an intermittent dialect. The play is well constructed and has an interesting plot. It contains all the elements of popularity, and deserves the success already achieved, and which will doubtless continue. The scenery is very good, especial praise being due to the Eagle's Crag and the Ivy Tower. The Ivy Leaf remains another week, and will be followed March 1 by Mixed Pickles.

Kiralfy Brothers' spectacular play, The Rat-Catcher, has crowded the Chestnut Street Theatre all the week. It is exceedingly picturesque, and surpasses in beauty anything that these indefatigable purveyors have yet given us. The costuming is exceedingly artistic, and the scenery constantly presents a beautiful back-ground to the picture. The ballet if complete in numbers, unique in movement, and presents a blending of color rich in beauty and exquisite in harmony. The premieres, Mlle. de La Brujere and Adele Camis are both skillful and graceful. The cast of the piece is much above the average for such productions. Hubert Wilke, who assumes the principal part of Singgold, the Piper, possesses a fine baritone voice and considerable histrionic ability, and in so fine an artist it is much to be regretted that he occasionally mars both singing and acting by seemingly ungoverned bursts of tragic force. Julia Stuart is very pleasing as Hilda. Jay Hunt as the Town Crier, and William Davidge, Jr., as Fresch, the Tailor, contribute much to the entertainment by their clever though somewhat broad comedy work. The same attraction this week; March 1, Joseph Murphy.

The Emma Abbott Grand English Opera co. has been very successful at the Chestnut Street Opera House. I have given the name, style and title of this co. in full, and am thereby reminded of an Oriental custom. In the regions inhabited by the followers of Mahomet, royal proclamations are shouted upon the streets with the awe-inspiring preface, "In the name of the Prophet." The venders of figs, desiring to attract attention to their stock in trade, are sometimes shrewd enough to employ the same formula of words, and scream with discordant voices, "In the name of the Prophet—figs!" Pardon me if I leave my fable without a moral. The Abbott is a clever little co., that contains some fairly good singers, and does some creditable work. Emma Abbott herself is a cultivated artist, whose execution is at times remarkably fine, but whose voice is frequently rasping and disagreeable. Miss Annandale and Mr. Pruette both possess fine voices, and are worthy artists. Commendation in a lesser degree could be bestowed upon a few more, and considerable praise might be given the chorus. But surely this co. is not equipped for grand opera, and although they almost apologized for producing The Mikado, and emphasized their condescension during the performance, it was really the best piece of work of the whole week, and was vocally one of the best productions of the opera yet heard here, notwithstanding some remarkable liberties with the music. This week A Prisoner for Life; Edwin Booth, March 1.

At the Arch Street Theatre that sterling drama, My Partner, proved a powerful attraction for the week. Louis Aldrich was as effective as ever in the part which his fine acting has made famous, and the co., without exception, was remarkably strong. It is rarely a play is presented with so satisfactory a cast, consequently the performances were thoroughly enjoyable. This week A Rag Baby; March 1, Mrs. John Drew in The Rivals.

The Little Tycoon, at the Temple Theatre, is the popular craze, and the house is nightly taxed to its utmost capacity. Frequent rehearsals and excellent stage management preclude the possibility of careless performances, and the work is constantly mellowing and growing in popular favor. Jennie Cox, who now fills the part of Dolly Dimple, is a young lady with a merry, pretty face and a sweet voice. She is a very pleasing addition to the cast.

The Mikado, at McCaull's Opera House, has lost much of its drawing power, not on account of any falling off in the merits of the performance, but because almost everybody has now seen the opera many times; a statement which the books of the house would go far to prove.

At the National Theatre Muggs' Landing packed the house all the week. Frances Bishop as Little Muggs was warmly applauded for her singing and acting, and the rest of the co. shared in the hearty reception. This week, John A. Stevens in A Great Wrong Righted; The New Bandit King March 1.

The Rentz-Santley Burlesque co. has had fine business at the New Central Theatre. The olio presented many pleasing features, but the most enjoyment was found in the burlesque The High Card-Ho, which has been greatly improved since its last production here, and is now very funny and entertaining. This week, All Star Specialty co.

On Thursday afternoon last occurred the benefit in aid of the Actors' Fund at the Academy of Music. The programme was exceedingly diversified and lengthy, and comprised the following: An address by J. B. Roberts, the second act of The Mikado, by the McCaull Opera co., a budget of songs by Tony Pastor, rapid crayon sketching by the New York Sketch Club, recitation by Louis Aldrich, piano solos by Professor Herman Dahlberg, and the cowboy pianist A. O. Babel, selection from The Little Tycoon and imitations by Robert E. Graham, juggling, etc., by Comellis' Japanese troupe, selections from the Ivy Leaf by J. P. Sullivan and others, the Little Sly Coon from the Eleventh Street Opera House, the first act of Princess Toto by H. B. Mahn's co. and the pretty musical dance from The Ratcatcher. The overture was rendered by a large orchestra under the leadership of Simon Hassler, and the various local directors led in turn. The committee in charge consisted of I. Fleishman, John P. Smith, A. S. Pennoyer and E. P. Simpson, and while all of these gentlemen deserve credit, special praise is due to the two last mentioned, whose untiring labors made the affair a success. The net proceeds amounted to $1,104.

Items: Princess Toto still entertains the patrons of the Arch Street Opera House. Arrah-na-Pogue has been well done at Forepaugh's Theatre, with the usual result of crowded houses.—The Eleventh Street Opera House was not left by a large majority.—H. J. Sargent, who is now managing Adelaide Moore, has been in town all the week with the avowed intention of compelling the withdrawal of The Little Tycoon to make room for his star, whom it seems claims an uncancelled date at the Temple Theatre this week. Up to date of writing I have been unable to hear of any compromise; but I rather think the Tycoon will stay.—A benefit for the Irish Parliamentary Fund, under the auspices of the amusement managers of the city, is announced for March 1.

CINCINNATI.

Storm Beaten, which constituted last week's attraction at Heuck's, ranks above the average melodrama, and with a co. embracing such people as Edmund K. Collier, Charlotte Wayland, Will Mayo and Grace Sherwood, managed to attract liberal patronage during the engagement. The play was superbly staged, the polar scene especially coming in for a nightly encore. This week Roland Reed in Humbug, followed 1st by the C. M. Pyke Beggar Student Opera co. for a week. Thus far the Sunday closing has in no wise decreased the week's receipts, and Manager Fennessy is reconciled to the situation.

The McCaull Opera co., in the Black Hussar, closed a very successful week's stay at the Grand 20th, a surprising feat, in view of the fact that the same troupe and opera had been previously seen at Heuck's this season. De Wolf Hopper's Burgomaster and young George Boniface, aided and abetted by that clever soubrette, Cottrelly, were sufficiently enjoyable to have scored a success for a far weaker opera. Manager McCaull furnished his own scenery, and as a sequence not a few of the Grand's frequenters were disposed to doubt the identity of the theatre, and a few unbelievers, to satisfy their consciences, went out between acts and inspected Harry Rainforth's storm doors. This week Fanny Davenport, followed March 1st by Called Back.

The Two Johns, with W. P. Murphy in John Hart's old role of Peter Johns, was presented afternoon and evening at Havlin's last week, and from the smiling visage of Treasurer Jones the ordinary observer would infer and correctly that business was excellent at the Bijou. Two Cincinnati favorites in the persons of James S. and his estimable wife, Kate Edwards, are in the cast, and were royally welcomed by their admirers. This week, Redmund and Barry's Midnight Marriage comb. followed March 1 by Aphrodite.

The Widder, presented during the week at the People's by the James Reilly co., is Fun on the Bushel with Reilly and Sheridan's famous role of the Widow O'Brien. The specialty features in the third act were clever, and atoned for the weakness of the cast in the previous acts. This week, May Adams' Chinese Minstrels and Gus Hill's Novelty comb., followed March 1 by Gibson and Ryan's Irish Aristocracy co.

At Harris' Museum Belasco's adaptation of Belot's Stranglers of Paris proved a profitable card and furnished one of the very best attractions at this house. During the season Joseph Adelman's Jagon stamped the artist as a thorough actor in every essential, while the Mathilde of Jennie Eustace was entirely satisfactory. This week, A Wife's Honor; March 1, Esmeralda.

Between Acts: Manager Fennessy is giving scriptural panoramas and ghost shows at the People's each Sunday, and catches a goodly number of old trans-Rhenish frequenters by the procedure.—Miss Davenport's paper is probably the handsomest displayed here this season.—Manager Herbert Heuck has recovered from his recent severe illness.—One of the local journals, commenting on theatrical attendance, cites it as a fact that Thursday night is rapidly superseding Friday as society night at Cincinnati theatres.—W. S. (Smiley) Walker and Edwin Jack, representing Fanny Davenport and Roland Reed's respective interests, were initiated 21st in the local lodge of Elks.—Matt Morgan is busily at work upon his first picture for the recently organized Diorama co., the subject being the Battle of Belmont.—The benefit of the Elks, fixed for 24th at the Grand, promises to be largely attended, the advance sale being unusually heavy.—C. W. Vance, recently stage manager for T. W. Keene, who is in the city and disengaged, is apparently on the outs with the fickle goddess of Fortune, as he last season was the subject of an almost similar experience while acting in a like capacity with poor John McCullough.—Roland Reed's Humbug has been very heavily billed and may prove interesting to lovers of the Gilbertian opera from the fact that the artist promises what he styles a pocket edition of The Mikado nightly during the engagement at Heuck's.

SAN FRANCISCO.

FEB. 17.

The week ending marked the presence of fewer people at the theatres than any during the past year. Salvini's serious illness and Salvini junior's failure to attract, imparted a lonesome look to the Baldwin, excepting, possibly, the Lear matinee, at which there was a very large and cultured audience. The off-nights were filled in with Romeo and Juliet, as well as the evenings of the Senior Salvini's sickness. Viola Allen's Juliet is sweet and winsome, and pleased the critics and everybody else. The Mercutio of John A. Lane was a bit of his strong work, such as I have seen him do with John McCullough in other roles. Young Salvini's Romeo has developed since he played with Margaret Mather, but his Italian lover is but yet a fine specimen of physical perfection. The elder Salvini, having missed three performances out of five last week, is said to have sufficiently recovered to play the full quota this week, appearing as Ingomar, Othello, The Outlaw and Coriolanus. The house for Ingomar last night was good. Fantasma, 22d.

The Rankin co., after playing through the fire and water of strange theatres and the flooded districts of the interior, return to the California Theatre thoroughly delighted to get back. Opened in Hoodman Blind last night to an old-time audience—one they have not seen since their absence, and which completely filled the theatre. It was a large and delighted house. The beautiful scenery by Mézzanovich and Wilkins was thoroughly enjoyed and applauded. So was Mullaly's new and pretty music and Chadbourne's elegance in stage settings. This is the cast: Jack Yeulett, McKee Rankin; Mr. Lendon, E. N. Thayer; Mark Lezzard, Joseph Holland; Ben Chibbles, George Osbourne; Jo Swirrup, Frank Mordaunt; Kridge, J. J. Wallace; Mad Willy, H. Z. Bosworth; Tom Lattiker, D. H. Harkins; Noah Quodling, C. G. Ray; Jim Dadge, C. G. Greene; Tom Tit, Ruby Lilidge; Kit, Yeulett's child, Eva Kelly; Ephraim Beevor, N. H. Kirkland; Abe Chawner, J. J. Enright; Inspector Jermin, E. N. Thayer; Jelks, Geo. H. Trader; Johnny Twite, Lloyd Breese; Policeman, R. M. Stewart; Bob Swirrup, C. Marshand; Nipper Jelks, H. S. Harris; Nance Yeulett and Jess, Mabel Bert; Granny Quoddling, Mrs. F. M. Bates; Polly Chibbles, Adele Walters; Mrs. Chawner, Fanny Young; Liz, Trella Foltz; Mrs. Beevor, Emma Marble; Kitty, Annie Lockhart.

The Widow O'Brien is as attractive as ever at the Tivoli although this is the fourth week. The ten young ladies in their nobby little jockey costumes, led by pretty black eyed Lottie Walton, is an interesting spectacle and will bear many repetitions. Louise Giroux is developing quite a fund of comedy, and it is as dainty as possible. Kelly's Widow is an astonishing hit, in which he throws the entire house into convulsions every night, Spectators, members of the cast, and even the orchestra joining in the hilarity. The opera of Rip Van Winkle follows, with a reappearance of Edwin Stevens in the title part.

After Twenty Years ran out the second week to moderately good attendance at the Bush. Last night Boucicault's Jilt was produced to a crowded house by the following players; Myles O'Hara, J. M. Ward; Sir Budleigh Woodstock, E. J. Buckley; Lady Millicent (her original creation) Agnes Thomas; Kitty Woodstock Clyde Heron; Lord Marcus Wylie, Theo. Hamilton; Mr. Daisy (his original part) Frank Wright. Mrs. Welter, Jean Clara Walters; Phyllis Welter, Carrie C. Ward; Colonel Tudor, Walter M. Leman; Geoff Tudor, Holmes Grover, Jr.; Wilcox, W. Miller; Mrs. Pincott, May de Lorne. Agnes Thomas made her first appearance since her return from Australia. She was cordially received. Carrie Ward is too large for the dainty little female jockey, Phyllis. James M. Ward as Myles made the hit of the evening, while the musical voice and handsome presence of Clyde Heron as Kitty offered a most attractive feature. Evans and Hoey's Parlor Match 22d.

The little folks in The Mikado at the Standard Theatre have been doing fairly well, and enter upon the second week with bright prospects. Master Lennie as the Mikado claims artistic merit, the moment he comes upon the stage. The Katisha of Freddie Stockmeyer tells me this little girl will be heard again in other things. The same may be said of Pitti-Sing by Lottie Calsing, who possesses the voice and the ideas that will lead her to prominence if she is on the boards to remain. The little co. sang last night in benefit to Manager Harry Neimann, their energetic manager. Next week, the Mexican Typical Orchestra.

Sieba is a failure; during the two week's season there were but two good houses, and they were at half prices, being the Saturday matinees. The co. opened in Tour of the World last night at the Grand, at low prices.

Max Voegrich and wife, Alice Rees, and John Radcliff have the Alcazar Theatre this week for concert, under the management of Charles Schutz, having opened last night to a large and delighted audience. Mr. Radcliff offered a fantasie on Irish airs, and another on Scotch airs, on the flute, and proved himself a master. Miss Rees sang from Puritani and La Mandolinata, closing with "Sing, Sweet Bird," while Mr. Voegrich on the piano rendered selections from Rubenstein and his own creations. The party appear Wednesday and Saturday matinee. Tamloch, the magician, comes next, beginning 23d occupying the house until March 8. Then Genevieve Ward two weeks after which, the theatre closes for alterations on first floor.

Items: Salvini's King Lear is not so well liked as Sheridan's.—Isabel Morris has secured the rights of After Twenty Years for the Australian Colonies—an opening with Williamson by wire—and will go thence very shortly.—Reed's Minstrels have been greeted by crowded houses all along the line, and are so encouraged they have postponed the opening at the Standard until March 1.—Manager Cornelius reports the engagement of Baker and Jones and Jose the soprano singer in addition to Sweatnam, Ames and others already mentioned.—J. H. Haverly is resting at Auburn, Placer County, where the dry climate is beneficial to his rheumatism and sciatica. It is said the Colonel will build a home and settle there permanently.—Frederic de Belleville leaves this week for New York.—After the Jilt at the Bush, E. J. Burkley will go East to accept an engagement wired him the other day.—The Duff Mikado Opera co. has been engaged by Manager Al. Hayman and may appear next month at the Baldwin.—Sorely Tried follows Hoodman Blind at the California.—The Grismer-Deaves co. leave to-day for a six weeks tour.—Charles Schultz will be the new conductor at the Baldwin.—Here is the ensemble of a co. formed last week to tour the interior: The Wood-Wright Dramatic co. includes Fanny Wood, Lillie Lawrence, Mamie Fordyce, Maggie Francis, Frank Wright, George Montserrat, Irving E Beatty, George Carleton, Dave Warfield and F. Missouri. A. Marchand, musical director; Joe Corcoran, advance agent, and Harry O'Connor, business manager and treasurer. Repertoire: Alone in London, Banker's Wife, Duke's Motto, Under the Gaslight, Hidden Hand, French Spy and My Uncle's Will.—Lewis Morrison goes East March 1.—James Browne is now proprietor and manager of the Vienna Gardens, August Seigrist having sold out.—Agnes Thomas recited at De Belleville's benefit Saturday evening, her first appearance since returning from Australia.—Gus Cook has received a flattering offer from Ciprico to manage his After Twenty Years.—Charles MacGeachy has returned from Portland and goes East shortly.—Harry Mann is here, accompanied by his beautiful wife (Genevieve Mills). Harry is doing some original and telling advertising for his Parlor Match party.—Joseph Redding returns East to-day.—John A. Lane, now with Salvini, has accepted an offer to play with Lawrence Barrett.—At last "ladies' day" at the Divigo Club, Adele Waters and Mabel Bert were entertained very handsomely.—Mr. Rankin and Mr. Price have sent the large crayon portrait of John McCullough to his widow.—Senator James G. Fair, who is president of the S. P. C. R. R., contemplates a new hotel in Oakland containing also an elegant theatre.—It is pleasant to see Sam Myers back in the Standard box-office. In the last act of The Jilt Clyde Herron's piano improvisations are enjoyable, and impart to the entire act a dainty effect.—Salvini was the guest of honor at the Bohemian Club Saturday night.—Boucicault told us at the time he first "tried The Jilt on the dog" with us, that he had withheld it for 'Friscan approval. Now he tells Boston he only rehearsed it at 'Frisco.—Charley Reed ran down to celebrate Mrs. Reed's birthday Sunday last. Mrs. Reed may be over twenty, but if she is she doesn't look it.

CHICAGO.

Her Majesty's second-class opera had the cream of the business last week, the Columbia being well filled at every performance. The only redeeming feature about Colonel Mapleson's troupe was Mlle. Fohstrom, whose fresh, sweet voice gave promise of greater achievements to come. She became sick the second week, and only appeared at the Saturday matinee, having disappointed her audiences three times during the engagement. Mlles. Nordica and Dotti were made to do duty on these occasions. There are some people unkind enough to think the Colonel had it all fixed this way at the start; but he never does such things. The only new opera was Nanon in which Minnie Hauk made a fair success. Ravelli and Del Puente scored successes when they sang. This week Murray and Murphy will do Our Irish Visitors, an affair that is only intended to raise a laugh without a close inquiry as to why. Mary Anderson, March 1.

Shadows of a Great City had a prosperous week at McVicker's, and will remain another. Mr. and Mrs. W. J. Florence play a return engagement March 1.

We, Us & Co., in spite of repeated visits, did a fine business at the Opera House. This week The Guv'nor by the Wallack co. Duff's Mikado, March 1.

The Carleton Mikado co. did a fair business at the Grand. It was handsomely costumed and very well sung, but came at a rather bad time. Some parts in the opera were never better done here. This week, Aphrodite, something with Harry Brown and a variety of other talent in it. Mme. Janish in Princess Andrea, March 1.

Clio, a spectacle for the gods (the rear row of gods, at that) started out at Hooley's with standing-room only, but before the week was finished there was lots of room in the house. The ballet and an alleged earthquake scene were the features. The ballet was composed of eight obese women, who danced in the days of the original Black Crook. The earthquake was composed of the same number of pasteboard pillars falling on themselves. The play is up to the average of the author. This week the same. Roland Reed, March 1.

Joseph Proctor, the veteran actor, had a good week at the People's. This week, Baker and Farron in A Soap Bubble.

Zozo, the Magic Queen, proved a good card for the Academy. This week, James Hardie and Sara von Leer in A Brave Woman.

The Home Minstrels did a splendid business at the Standard, all the favorites being well received. This week Henry Chanfrau in Kit.

The Two Johns came to the Olympic this week. Dan Sully in his Corner Grocery made a small mint at the Criterion last week, and the Home Minstrels will try how it goes this week. The Madison Street Theatre is doing a good business, it having proved a popular house for ladies and children to attend. The Mikado now being done there is no better nor worse than the other Miks.

Items: Al. Christianson, a former Chicago newspaper man, and about as bright as they make 'em, is in town ahead of Murray and Murphy. He hunted up some of his friends on the press gang, and "Auld Lang Syne" was not forgotten. The boys put up a job on him the opening night of M. and M., and as Chris. said he wanted all the newspaper men to come, they did so, and such an assembling of the clans was never seen since the days of Rob Roy. Chris. says he did not know he had so many acquaintances in Chicago, but everything went.—The Vokes party come to Hooley's for a week in March.—Manager Daniel Shelby and wife left for New York 20th, and will take a run through the South before returning to Chicago. His able assistant, W. S. Kusel, will have charge of the theatre meanwhile.—When Charley Williams, of the Grand, isn't taking in cash for Manager Hamlin, he is over at the bank counting his profits on A Pair of Kids, which he says is doing a business that is simply immense.

BALTIMORE.

After an absence of several years, Clara Morris made her appearance at the Academy of Music last week to a series of large and brilliant audiences in a round of her favorite characters. She is looking well and has lost none of her old-time power. Her audiences were always in thorough sympathy with her. She was never seen to better advantage here than on Tuesday night when she played Cora in Article 47. She seemed to be in good trim and threw into the character more force than is usual with her. In the last act, where Cora realizes that she is going mad, her acting was something marvelous; indeed, her whole conception of this most trying role is wonderful. On Thursday night she was suffering from an attack of severe facial neuralgia, and was unable to play in Miss Multon, much to the disappointment of a large audience. Friday night, however, she gave Alize, and Camille at the Saturday matinee. Eben Plympton rendered excellent support as did also Bijou Heron, Carl Ahrendt and the rest of the co. On Monday night Georgia Cayvan and Ben Maginley opened to a fair house in May Blossom. Next will be a broken week, and house will be given up to local entertainments. March 2 and 3 the Kirmess; 5th, Mikado, by amateurs, and the Hayden concert on the 4th.

The return engagement of Ezra Kendall in A Pair of Kids at Ford's Opera House was quite successful, the houses during the week being both big and hilarious. The show and co. are just the same as when here a few weeks ago. Alone in London opened to a big house on Monday night. Next, The Mikado.

Aphrodite; or, Still in the Ring, seems to be a new version of the Tinted Venus, and in some respects a very funny show, most of which is furnished by Harry Brown and Jennie Weathersby. Business during the week was fair. The co. gave no performances on Saturday, having left in the morning for Chicago. Blackmail, W. C. Cowper's new drama, began the week to a fair house on Monday afternoon. Next, Fred Bryton in Forgiven.

Manager Kernan, of the Monumental Theatre, has a strong co. of variety stars playing for him this week and is furnishing an attractive programme. The opening house on Monday afternoon was crowded. Next, Pat Rooney's Star comb.

At Kelly's Front Street Theatre, In the Ranks is drawing well and is put on the stage in a most handsome manner. The co. too is very good. Next, Fanny Louise Buckingham.

Collars and Cuffs, with Charles Gilday and Fanny Beane in the cast, is playing a return engagement at Harris' Masonic Temple Museum this week and doing the usual big business. Next, Stranglers of Paris.

Glimpses: Manager Conway told me a few days ago that it was his intention to give a limited season of Summer opera at the Academy of Music, opening about the 15th of May. The co. will be entirely new and negotiations are now pending with well known singers. For the rest of this season he has arranged to give his patrons the very strongest musical attractions, including the Grand German Opera co., from the Metropolitan Opera House, New York; the American Opera co., from the New York Academy of Music; Thalia Opera co., Nevada Concert co., and probably the Boston Philharmonic Society. This is the finest musical programme Baltimore has had in many years.—Harry Brown, while playing at the Holliday Street Theatre last week, injured his hand very severely, but pluckily went on with his performance. Although it was bandaged and dressed it bled quite freely, so much so that it was noticeable in the front of the house.—Carl Ahrendt, of the Clara Morris co., was for several seasons a member of the stock co. of Ford's Opera House, and was at one time connected with the press in this city.—One of the social events of the season will take place at Ford's Opera House on Friday afternoon, when Mrs. James Brown Porter and some amateurs from New York will appear in A Russian Honeymoon for the benefit of the Women's Industrial Exchange. It is to be most intensely swell. The ushers for the occasion are to be prominent society men here, and the general public is not to be admitted—only those to whom tickets have been sent. Money for this deserving charity is not desired unless it come with a swallow-tail coat or decollete dress.—The second symphony concert of the present season of the Peabody Conservatory was given on Saturday night to a crowded house, and was in every sense of the word most enjoyable. Mme. Sarah Barton Anderson was the vocalist and sang the great contralto aria from Sebastian Bach's Passion music with taste and feeling. For an encore she gave Beethoven's In Questo Tombo and with success—Dan Frohman gave a dinner to a number of his theatrical friends at Guy's Hotel last Sunday, and next Sunday "Adonis" Dixey will be entertained at the same hotel by Thomas Boyle, the proprietor. Mr. Dixey will come over from New York late on Saturday night and return in time for Monday's performance.—Harry Myers and Annie Myers joined the Aphrodite co. last week.

ALABAMA.

SELMA.

Academy of Music (L. Gerstman, manager): John T. Raymond 16th, with excellent support, in the Magistrate. Comical performance and large house. Baird's Minstrels 18th; good entertainment to fair business. Clara Louise Kellogg Concert co. 19th, highly pleased a select well filled auditorium. Rhea, 25th.

MOBILE.

Mobile Theatre (Jake Tannenbaum, manager): W. J. Scanlan 12th and 13th, to fair business. Fanny Davenport 15th, to the largest house of the season. John T. Raymond drew large audiences 19th and 20th.

ARKANSAS.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): Frank C. Bangs and a strong company presented The Silver King, 12th, to a packed house. Mr. Bangs was called before the curtain at the end of the first and third acts. Sam Verney, as Daniel Jaikes; James Vincent, as Elijah Coomlie, and little Winnie Shannon, as Cissy Denver, all deserve mention. Dan Sully's Corner Grocery, 13th, to poor business. The Huntly-Gilbert co. held the fort at low prices last week. Bidwell's stock company produced Taken from Life to a large audience 15th. Company gave the best of satisfaction. Booked: M. B. Curtis, 20th.

HOT SPRINGS.

Opera House (J. L. Butterfield, manager): Our theatre-goers have been furnished with a performance nearly every night during the last week. First came Dan Sully with his Corner Grocery. A large and well-pleased audience attended. An entertainment was given 15th, for the benefit of the poor of this city. Visiting and resident talent participated. Among the visiting was Jessie Von Elsner, of Bloomington, Ill., (sister of the late Mlle. Litta), Mrs. Lida Stowell-Williams and Herr Daniel Reichel. Bidwell's New Orleans Star Stock co. presented Taken from Life to a large audience 16th, and Man and Wife, 17th, to a fair audience. Sam'l of Posen, 18th, to one of the largest audiences of the season. Mr. Curtis has valuable support in Albina de Mer, who played Celeste, the French woman. Her acting in the third act was very fine, and brought forth a most hearty call before the curtain in company with Messrs. Curtis and Douglas.

Items: During the performance of the Corner Grocery Mr. Sully came before the curtain and in a neat speech announced to the audience that there would be an entertainment for the benefit of the poor, and displayed his generosity by making a liberal donation.—Our city is rapidly filling up with visitors, and of a kind who patronize the theatre; consequently business will be exceptionally good the remainder of the season.

HELENA.

Helena Opera House (B. R. Fitzpatrick, manager): F. C. Bangs, in Silver King, supported by an excellent co., played to a big house 13th. The Helena Opera House has been fitted up with all the modern improvements in the way of heating apparatus, etc., and is now one of the best in the South. D. E. Bandman 19th and 20th.

CALIFORNIA.

SAN JOSÈ.

California Theatre (C. J. Martin, manager): The Mexican Typical Orchestra, in a novel and pleasing musical entertainment, 8th, to a packed house. James M. Ward and co., 9th, 10th and 11th, in Colleen Bawn, 12th and 13th in Arrah-na-Pogue, to good houses. Matinee 13th to a very large audience.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): Grace Hawthorne appeared week of 8th in Heartsease, Frou-Frou, Camille, Miss Multon, Fanchon, Oliver Twist, Queena, and East Lynne. The attendance was good and the actress was well received. Nothing more until March 8th, when Buffalo Bill comes for a week.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): The Emma Frank co. played five nights and matinee, producing The Convict's Daughter, Our Boys and A Dangerous Woman to poor business. The co. with one or two exceptions, was mediocre.

Items: The Bijou was closed a few days ago on an attachment served by a wholesale liquor-dealer. Most of the performers returned to Los Angeles and San Francisco.

COLORADO.

DENVER.

The programme which McNish, Johnson and Slavin offered to the public was not particularly new but nevertheless very attractive As in all minstrel organizations even the Five and Forty Blackbirds, the afterpiece, is weak. Some jokes they get off are undeniably fresh. They carry Charley Mitchell along. His statue act is really artistic, and is one of the features of the show. The three partners are all good in their several acts. May Blossom, notwithstanding its age, has never been played in Denver. The Galley Slave, which the Morrison co. will put on the latter part of the week, is comparatively new, as I believe it has only been played once here, and that was by Clara Morris' co. The month of March at this house (Tabor) will be one of the greatest in its career. Salvini opens March 1, for three nights. Kiralfys' Black Crook 4th, three nights. Harrison and Gourlay 8th, week. Jeffreys Lewis 15th, week. Mary Anderson 25th, three nights.

All on the Quiet: The *Play* says: "It might be interesting news to Greek George and Cristol, that John Gourlay is coming to Denver soon. Gourlay has recently been the victor in two fights, which took place in Chicago."—McNish, Johnson and Slavin did well at the Tabor. They do not play the circuit.—The fore part of the Mary Anderson week is vacant at the Tabor. This would be a good chance for Florence Molinelli to have her benefit.—G. A. Kempton is assisting Mr. Hughes at the Academy now.—Mr. Craig, manager of the Leadville house was in town recently. He says that business is good in the carbonate camp.—Trinidad, in this State, is reported to be a good "show town." It is considered a "jay" town, though.—Al. Hayman leaves town on the 22d, after a sojourn in Colorado of nearly a month. He leaves many friends behind.—Professor Mason Broad is going to take his co. to Pueblo and spring The Mikado on the natives.—Billy Welch is said to have left McNish, Johnson and Slavin in Chicago.—The Elks gave a ball at the Mammoth Rink on night of 15th. Some of the minstrel boys attended after the show.—An old man named Lovell, residing here, is said to be one of the oldest ever connected with the profession. He claims to have piloted Lotta and other well-known professionals around the country a score of years ago.—The suit brought by a colored man named Hawkins vs. ex-Senator Tabor, for not being permitted to the parquette after buying tickets, came up for hearing 12th. Hawkins was allowed the enormous amount of damages of one dollar and the price of two tickets—four in all.—J. R. de Remer, proprietor of the new opera house at Pueblo, was in town recently.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): The Streets of New York did only a fair business during its four days' stay here, opening 15th. George C. Boniface, as Badger, seemed quite a favorite with the galleries, but the supporting co. was very poor indeed. Immediately following, Kate Castleton, in Crazy Patch, did fairly well for two days, including a matinee.

Carll's Opera House (P. R. Carll, manager): Sol. Smith Russell, in Felix McKusick, drew a good house 15th. Toy Pistol received its initial production on any stage 18th, and was repeated 19th. Since the piece appeared in New York 20th, I submit it to your metropolitan reviewer. The general verdict here was that it is neither better nor worse than a hundred other concoctions of the same stamp.

Bunnell's: In the Ranks was presented by a good co. with first-rate scenery to good business last week.

American Theatre: Variety drew well last week. On the 22d will begin a benefit week to a local charity.

Items: Bunnell decided to present the Octoroon next week. He received permission to play the piece from Henry Chanfrau. On Saturday last he was visited by Maurice Pike, who claimed ownership of the piece. He received a letter from R. L. Tayleure, putting forth a similar claim, and another from E. E. Price, who informed the manager that should the latter produce the play without Tayleure's permission, Price would visit the manager with the vengeance of the law. Bunnell says that though the heavens fall the Octoroon will be presented.—March 6th is fixed for the time when the contents of Carll's Opera-House is advertized for sale at public auction.—Tony Hart had a taste of Connecticut law last week.—An amusing incident occurred at the first presentation of the Toy Pistol. Act first concluded with the discharge of a packet of dynamite, blowing up a safe and causing all those on the stage to assume various eccentric positions. When the critical moment arrived each member of the cast fell into some ridiculous position, but the explosion failed to take place. The curtain rang down, while the bewildered audience wondered what everybody on the stage fell in a heap for.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Neil Burgess kept a large audience in roars of laughter, 17th, in his amusing presentation of the Widow Bedott. Burgess is ably seconded by George Stoddart as the eccentric Elder. George C. Boniface, as Tom Badger in the Streets of New York, 19th, drew a good-sized audience.

American: Through the efforts of genial Tom Williams and his courteous assistants, a fine bill was presented last week, consisting of a novel first-part, followed by a most pleasing olio and after-piece. A great feature of this theatre is its excellent orchestra under the able leadership of George C. Barnard. This orchestra is not excelled in any theatre in New England outside of Boston.

Items: The Sons of Veterans, who lost heavily at their recent benefit with Blackmail, are to try it again, this time presenting Cinderella by local talent for three nights, this week, at Robert's, under the supervision of Professor Dooley, of this city.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager). The three-act farce-comedy, Crazy Patch, 18th, to good house. Kate Castleton's Sybilla and L. R. Stockwell's Tubbs were good. There was plenty of fun in the first two acts, but the last was weak. E. E. Kidder's comedy, Sis, was booked for 19th, but Myra Goodwin, the star, was taken suddenly ill, and, being unable to appear that evening, her manager telegraphed and canceled. The ever-welcome Over the Garden Wall co., with Mr. and Mrs. George S. Knight, gave an excellent entertainment, 26th. Mrs. Knight was enthusiastically received at the opening and danced with all her old-time grace and vivacity. Repeatedly encored. Mr. Knight made a hit as Snitz, the Dutch politician, making lots of fun, and keeping the pot boiling all the time. He was ably assisted by George W. Monroe as Our Bridget.

Items: Mr. Knight reports a profitable season, having cleared up to the present date something over $20,000.—The Old Sterling House, which has been the temporary home for the past thirty years of a small army of professionals and managers, is soon to become a thing of the past. March 1st it is to be a hotel no more. The interior is to be fitted up as offices and apartments, and it is said that a new and fine opera house is to be put up in the rear, having a wide entrance upon Main street. The location is the best in the city for the purpose.

WINSTED.

Opera House (J. E. Spaulding, manager): Floyd's Minstrels 16th and 17th, for benefit Derby Silver Plating Co. strikers; business fair.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager): C. A. Gardiner's Dramatic comb. opened 15th and played to good business all week.

New London Opera-House (J. A. Wilkinson, manager): The only attraction last week was the Haviland Magic and Novelty co., 15th, which failed to fill its three nights' engagement, owing to poor business. Ullie Akerstrom co. 22d week.

NEW BRITAIN.

Grand Opera House (W. W. Hanna, manager): Kennedy's Jolly Jowlers, 15th, 16th and 17th, to big business. Lizzie Evans in Fogg's Ferry, 19th, to good house. Frank Mayo, in Nordeck, is booked for March 27.

DANBURY.

Opera House (C. L. Taylor, manager): A large and well-pleased audience greeted the Knights in Over the Garden Wall, 19th. Although Mr. Knight's part is somewhat different from those he has formerly essayed, he was as well liked as ever. Mrs. Knight has not lost her charm of pleasing an audience. George W. Monroe, as Bridget, carried off the honors of the evening, being called back four times, and even that not satisfying the house. The rest of the co. sustained their parts in an acceptable manner. Atkinson's Peck's Bad Boy drew a good house, 20th. The co. consists of Master Burton who made a good Bad Boy; Harry Crandall as the Groceryman, Lena Fontainbleau, and several other very good people.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): Atkinson and Cook's Dramatic co., with the presentation of East Lynne Saturday evening, closed a week of unparalleled success. The house was crowded at every performance to its utmost capacity.

Academy of Music (Clark S. Sammis, manager): Flora Moore in A Toy Pistol, 16th. Very funny and the audience generally was amused. The Griffith Dramatic co. opened 22d for one week. The troupe is a strong one, composed of Clara Butler, Mollie Maeder and other well-known artists. The co. is new, this being its first engagement.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (J. W. Albaugh, manager): Nat Goodwin drew fine houses last week to see his amusing Skating-Rink. This week, Modjeska, opening in Donna Diana. Change of bill every night. Next week, The Rat-Catcher.

National (W. H. Rapley, manager): Rose Coghlan pleased fair houses last week in Our Joan. All who saw her regretted that she did not play some of the old comedies also, in which she appears to such advantage. This week, The Private Secretary. Next, Gillette's new play, Held by the Enemy.

Herzog's: Louise Pomeroy, much better supported than on her former visit, drew good houses all week, closing with Richard III., Arthur Elliott as Richard and Miss Pomeroy as Lady Anne. This week, After Dark. Next, Wrinkles.

Bijou Theatre (P. Harris, manager): This house (Ford's), much improved in appearance, did a fair business last week with the Williams co. in The Shaughraun. This week, Miaco's co. in Humpty Dumpty. Next, Two Nights in Rome.

Items: J. H. Keane opens 22d at the Dime Museum in Rip Van Winkle.—Mr. Stilson Hutchins, of the *Post*, gave a supper to Nat Goodwin at Chamberlin's Saturday night, after the play. A number of distinguished gentlemen were invited to meet him. Mrs. Goodwin joined her husband here last Thursday evening. Genevieve Lytton, with Louise Pomeroy, made a very pleasing impression.

FLORIDA.

JACKSONVILLE.

Park Theatre (A. B. Campbell, manager): Katie Putnam, with fair support, in Lena the Madcap 15th, and Little Nell and The Marchioness 16th to good business. One of the largest and most select audiences of the season greeted Mlle. Rhea 19th in A Dangerous Game. The audience were delighted with this charming artiste, who received unbounded applause. Aimee 25th and Only a Farmer's Daughter 26th and 27th.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Rhea 17th and 18th and matinee, to large business. She did not seem to please the majority of her audiences. Tony Denier's H. D. co. 19th, 20th, to light houses. The matinee 20th, was crowded. Flora Moore 25th; Rose Coghlan 26th, 27th.

Arena: Forepaugh and Samwell's ten-cent circus has been showing to crowded tents for two weeks. Without doubt this is the best ten-cent attraction ever seen here.

ROME.

Nevins Opera House (J. G. Yeiser, manager): Good as Gold Dramatic co. gave three performances 12th and 13th, to fair business, but not as good as might have been, with fewer and less noted attractions booked for the following week. This circumstance doubtless dampened the ardor of the players. McIntyre and Heath's Minstrels 15th to a good business. Clara Louise Kellogg Concert co., 16th, to one of the best paying houses of the season. Various criticisms were indulged in; but the fact that a large audience attracted by the reputation of Miss Kellogg as a singer, encored her on every appearance, is the best proof of her power, and of the satisfaction given. Ollie Torbett, the charming young violinist was a favorite. Her beauty and accomplishments entitle her to the distinction she has won. Strakosch American Opera co. played Martha and Il Trovatore, 17th and 18th, to large houses both nights. These performances were the best that have been given to Rome audiences this season. Annis Montague as Leonora, was a grand success.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Frohman's May Blossom co. to very moderate business, 13th. Surely not from any lack of ability in the cast. We seldom see three better artists on the stage at once than Georgia Cayvan, Ben Maginley and W. H. Crompton. The previous week had been so full of attractions of a high character that theatre-goers were disposed to economise. Denier's Humpty Dumpty 16th to very light house.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): Only a Farmer's Daughter 17th played to a good house. The play has been very much improved since last season.

AMERICUS.

Grover's Opera House (G. M. Grover, proprietor): Haworth's Hibernica, 12th and 13th, to moderate business only. The co. is medium. Panic prices prevailed. Blanche Curtisse in Only a Farmer's Daughter 18th to very good house. She was supported by Olesen Arthur, a very fine actor.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): The Mikado was presented here for the first time, by the Pyke Opera co., to a good house, 12th and matinee 13th. Louise Manfred made a very pretty Yum-Yum. Charles Butler was a laughable Ko-Ko. C. M. Pyke, as Nanki-Poo, sings the part well. Lillian Kendall as Katisha, Alice Butler as Pitti-Sing and S. W. Keene as Pooh-Bah was well received. Play repeated 15th to a good house. Beggar Student 16th, to a much larger house. Mendelssohn Quintette Club to a small house 17th. Howarth Hibernica co. to a good house 19th.

Items: The Beggar Student was announced for Saturday evening 13th, but owing to the sudden illness of Miss Manfred the audience was dismissed and money refunded.

Items: Miss Kendall sang at the Episcopal Church Sunday morning.—Your correspondent is indebted to Charles Butler, of Pyke's Opera co., for courtesies.

QUINCY.

Opera House (P. A. Marks, manager): Nellie Boyd in Unknown 13th before a fair audience. Theodore Roberts as the Unknown was excellent. Baker and Farron in A Soap Bubble 18th, before one of the largest houses of the season. Co. good throughout.

Park Theatre: The Elroy Dramatic co. past week to good houses. Co. fair.

Dime Museum: Large crowds. Frank Leroy, male soprano; George Willis, tenor; Billy Morton, comedian; Prof. Gardner, zither soloist.

STREATOR.

Plumb Opera House (Williams and Croswell, manager): Fowler and Warmington's Skipped by the Light of the Moon co. gave only a fair performance, but to a large house 13th. George W. Walter's Comedy co., in States Attorney, with John Dillon as Pilgrim Boggs, delighted a fair house 19th.

BLOOMINGTON.

Opera House: Maude Atkinson week of 15th to crowded houses. This week, Joseph Proctor.

Durley Theatre: Roland Reed 17th, to large and well-pleased audience.

GALESBURG.

Opera House (N. Brechwald, manager): Peck's Bad Boy drew a good house 16th. Patti Rosa appears in Zip 25th.

Princess Theatre (W. H. Doty, manager): Newell and Fielding's co. opened 15th for one week, and have drawn good houses and given satisfaction. The Vescelius Sisters Opera co. appear in Galatea 26th and Bianca 27th. Harry Webber's co. March 8, week. House is doing an excellent business.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Unknown, by Nellie Boyd co., 17th. Large audiences. The play was presented in a manner which gave satisfaction to all. Pyke's Opera co. 19th and 20th. One of the largest and most fashionable assemblages of the season 19th to hear The Beggar Student. The co. merited the applause so liberally bestowed. Boston Quintette Club 26th; Michael Strogoff 27th.

ENGLEWOOD.

Opera House (John B. Lanyon, manager): The Mikado and The Beggar Student 17th and 18th, to good business first night and poor last.

CAIRO.

Opera House (Thomas W. Shields, manager): Camilla Urso Concert co. 18th, to a very select but not very large audience. Harry Miner's Silver King co. with Frank C. Bangs in the title role 19th, to a good and very enthusiastic audience. Mr. Bangs received several calls before the curtain, and at the last made a speech of the customary style.

INDIANA.

INDIANAPOLIS.

The Anderson season at the Grand, beginning 15th, was the most successful engagement that Indianapolis has known in these many years. Monday night (Galatea), the receipts were $1,425, Tuesday (Lady of Lyons), $1,605.50 and Wednesday (As You Like It), $1,743, or a total of $4,773.50. The average receipts were more than $200 in excess of the average receipts during the Irving season last year. The production was, in an artistic sense, a most pronounced success. Immediately following Mary Anderson came the Tin Soldier, and his bounty, pay and rations were meted out in a most liberal manner. Considering the severity of the weather this co. was well favored. This being a return date, little comment can be admitted. James T. Powers as Rats and Amy Ames, as Violet were the shining lights in the galaxy. Week of 22d Bennett-Moulton Opera co. in a varied repertoire at rink prices; March 1, 2 and 3, Corner Grocery: Lyra (Local) Musical Society in Mikado, 5th and 6th; week of 8th, Frank Frayne.

At English's Roland Reed has had a good week, producing first three nights, Humbug, and the rest of week Cheek. Reed is a great Humbug—that is to say he can do it well and his part will readily please an audience. There are a few weak spots in the co., but as the interest is all centred in Reed no one complains. The Mikado selections were all excellent. The Carleton Opera co. will produce The Mikado and Nanon 25th, 26th, 27th and March 1. Redmund-Barry co. in Midnight Marriage; then Pyke's Opera co.

At the Museum the crowds roll on forever. During the week just closed the Eagle's Nest co., under the management of Edwin Arden, played a poor play to great business. Week of 22d, Wilbur Opera co.

At the Zoo amateur night has served to increase attendance a mite. A very laudable move was made by the new manager, C. T. Gilmore, in abolishing the sale of liquors and smoking in the auditorium. A war is now being waged against tough characters and something may come from the attempt. A successful fight and an elevation of the standard of plays will serve much to reinstate the Zoo.

Elbow Shots: James T. Powers, Amy Ames, Gus Hennessy and Fannie Batchelder, of the Tin Soldier co. have been engaged for next season.—Will Wheeler dropped in unexpectedly 20th, secured a date at the Grand, and made all arrangements for performance of Corner Grocery March 1, 2, and 3. He remarks that Frank McKee's face will appear on the next issue of United States postage stamps.—Charles H. Hoyt was severly indisposed during his stay in this city. It is earnestly hoped that he can see health without the aid of a smoked glass.—The *Scissors*, the latest local paper devoted particularly to theatrical news, has adopted some of the leading features of THE MIRROR. There is a department run under the "first person, singular" style. The Lobby Lounger seems to be much in love with the Gusher.—Frank Daniels has contracted Old Sport for five years. An advance of a nice little sum of $200 a week interfered with his proposed tour in Puck.—The *Herald* is very satisfactorily reinstated in the good graces of the Grand management.—The sudden closing of the Claxton season interferes with the date at English's.—Manager English has had bad luck recently, several strong attractions cancelling on account of change of route or close of season.—Manager English is arranging to bring the American opera to his house.—Among the attractions soon to be at the Grand are Salvini, Maggie Mitchell, Annie Pixley, Emma Abbott, Rose Coghlan and Skating Rink.—The Tannehill attachment suit was compromised by a thirty-day note on which Will E. English was endorser.—The John T. Dickson and Prof. Morris imbroglio has not yet been settled. Prof. Morris is certain that it will not take the court five minutes to decide who is right and who has been imposed on.—Mary Anderson did not have a favorable opinion of Indianapolis critics, although she fell in love with the $1,600 audiences. All of the local papers criticized her inattention and byplays on the stage.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Mixed Pickles, with J. B. Polk as the star, had a good house 17th, and play and star succeeded in pleasing the audience. Alex. Vincent, a comedian of merit, equally shared the honors of the evening with the star. Jennie Christie made all that was possible out of the part of Lucinda Sniggins. Mrs. Sol Smith as Mrs. Hiram Brown was very good. Julia A. Polk as Cherry Brown would have been better appreciated had she put a little more farce in her lines, and Nellie Sheldon as Susie was about the worst soubrette ever seen in Fort Wayne. Louise Sylvester in A Hot Time drew poorly 20th. Minnie Maddern comes 27th.

Academy of Music: The first three nights of the week Heege's Bad Boy played his pranks before fair audiences, and A Brave Woman with Hardie and Von Leer in the leading parts, drew fairly well the rest of the week. Week of 22d, Morris and Bock present Power of Money and Monte Cristo.

Items: The proprietors of the Academy have become so encouraged by their business that they intend, as soon as the season closes, to erect another story on their building. A gallery will run around on both sides and and an entire new set of scenery will be painted by Chicago parties. Quite a large number of our people received invitations by mail to attend the performance of Mixed Pickles, and I understand this novel style is introduced into every city they play.—The Maxwells' Uncle Tom's Cabin co. became involved in a legal difficulty while here and a jury was called upon to decide the merits of the case.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): J. B. Polk in Mixed Pickles, 15th; fair business. This mirth-provoking comedy of modern social life was warmly received. Without special mention, we cheerfully endorse THE MIRROR'S favorable review of this co. some months since.

COLUMBUS.

Opera House (John Doup, manager). Frank I. Frayne in Si Slocum 19th to fair business. Frayne has dispensed with the apple-shooting act, but still does some shooting. It looks queer to see the unfortunate killing of Miss Von Behren used as an advertisement for Frayne, but it is nevertheless true that he is advertised as the man who accidentally shot the above lady. The Riley Dramatic co. week of 22d, in a round of popular dramas, at panic prices. It is definitely settled that the Opera House will be remodelled during the Summer, and will be opened in September. A change of the entire building will be made.

RICHMOND.

Phillips' Opera House (Dobbins Brothers, managers): Frank Frayne and co. 15th, played to fair business.

IOWA.

WATERLOO.

Burnham's Opera House (L. C. Goodwin, manager): J. K. Emmet came 13th to a crowded house and gave a very poor satisfaction, but play to less than two hours, and the local papers were very indignant. Rag Baby co. had the best house of the season 17th. Made a decided hit, receiving several hearty encores.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Michael Strogoff 16th was given here for the first time. The house was full from pit to gallery. The large audience was well pleased with the entertainment. The cast was not strong and the ballet only fair.

Hur': F. D. Hildreth, treasurer of the Michael Strogoff co., slipped on the railroad track at Dubuque, receiving a severe sprain of the lumbar muscles of the back, from which he was shelved at Cedar Rapids until the 18th. He joined the co. at Omaha, 19th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): A. R. Wilber's co. began a week's engagement 14th. Crowded houses. Rag Baby 26th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Michael Strogoff 15th, to a packed house. The troupe was brought here by the Dubuque Drum Corps. The acting throughout was very good, Joseph Slaytor as Michael doing exceedingly well. The scenery was splendid.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Buffalo Bill and co. 13th, in Prairie Waif, to a full house. There is not much in the play but enough to show Mr. Cody in his frontier life and his splendid shooting, which very much pleased the audience. Lilian Olcott and her strong supporting co. appeared 15th in Pygmalion and Galatea and 16th in Lynwood. Slim business. Miss Olcott is not only young, handsome and graceful, but is intelligent, and her style of acting is highly captivating. Michael Strogoff 18th, to good house. Pathfinders, 27th.

KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Let it be recorded that Uncle Tom's Cabin has no charms for our people. The McFadden co. drew light houses 12th and 13th. Smith's Bell Ringers began a three nights' engagement 16th, and are filling the house at panic prices.

First Street Theatre: Business has been good since the opening and it looks as if Wichita had arrived at an age when it can support a theatre of the kind.

WINFIELD.

Manning's Opera House (T. B. Meyers, manager): Smith's Swiss Bell-Ringers played to good houses 12th and 13th. Cheap prices being the main drawing card. Hyer Sisters Troubadours appeared 17th and 18th. Attendance rather small owing to non-popularity of colored troupes here.

ATCHISON.

Price's Opera House: Maggie Mitchell 15th, to the best paying house ever known since our new house has been built. Pearl of Savoy the last night of the Wilbur co.. The house contained 1,104 persons at ten and twenty cents, last Monday there were 894 people at one dollar, seventy-five and fifty cents.

FORT SCOTT.

Opera House (W. P. Patterson, manager): The Stewart Concert co. and J. B. French, a poor elocutionist, drew a fair-sized audience 17th. J. K. Emmet comes March 6.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Stirk Family and Jolly Voyagers gave a fair specialty show to good business, 12th, 13th. The wonderful bicycle riding of the Stirks being the most meritorious feature of the entertainment. Return engagement of Maggie Mitchell, 16th, in Maggie the Midget, to standing room only. The audience seemed thoroughly pleased though to me the play seemed scarcely up to the standard of the star's other plays, and the co. did not seem to fit into the parts so well as they do in Lorle and Fanchon.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): The Stirk Family gave a very amusing entertainment of its kind 15th, to small business. The bicycle riding was excellent and was the feature of the evening. Maggie Mitchell in Little Barefoot, 17th, played to the largest house of the season. The house was packed and unbounded satisfaction prevailed. A Night Off 26th. Baker and Farron March 2; M. B. Curtis 3d; Mendelssohn Quintette Club 5th; J. K. Emmet 11th.

LEAVENWORTH.

Grand Opera House (Ed. A. Church, manager): Maggie Mitchell 18th, to large business. Her support this season is superior to that of former seasons.

Pointers: Henry Paddock dropped in to see your representative and renew old acquaintances.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Mary Anderson's engagement 18th, 19th, 20th, was the most remarkable in the history of the house. In November, 1875, then a young, unknown, ambitious girl, with meagre means, no experience, almost without preliminary training of a helpful kind, and without friends with influence to aid her, she made her initial appearance. It was a Saturday night; the weather unpropitious, and her surroundings certainly not the most encouraging. The papers all spoke kindly of the performance and predicted a future for her. But none imagined the prominence she would attain. At each of the four performances the house was filled to overflowing, and her welcome to the home of her childhood was of the most enthusiastic kind. Flowers and recalls and every demonstration of interest and pride were indulged in. Of her acting, so much laudatory of it has been written by those skilled in knowledge of the highest requirements of the actor's art, that nothing remains to be added. She is more finished, her impassioned scenes are less noisy, her quiet effects are more intense, and her stage presence is easier and more graceful than when she was here last. Louisville is properly proud that there has gone out from her midst one who not only adorns the stage as an actress of superior merit, but one who through beauty and grace of mind and character sustains the reputation of her daughters. Pygmalion and Galatea, Comedy and Tragedy, Lady of Lyons and As You Like It were given in the order named. Co. good. Hoyt's Tin Soldier occupied the stage the first three nights to excellent business. The good co. gave satisfaction. Duff's Opera co. 22d.

Harris' Museum (P. Harris, proprietor): The Wilbur Opera co. drew enormous business in The Mikado. Two performances were given daily to "standing room" only. A Mountain Pink, 22d.

New Grand Theatre (J. P. Whallen, proprietor): Straight variety to varying business. Mlle. Theola in a startling act on the flying rings was a feature of the programme. Frank I. Frayne, 22d.

Items: E. H. Hoyt was in town during the stay of A Tin Soldier. He seems to have adjusted his differences with the local critics.—D. E. O'Sullivan, a graceful writer for Louisville papers, paid tribute in verse to Manager Macauley's little daughter Mary on the occasion of her birthday just passed.—Will J. Davis is here in the interest of the American Opera co. This gentleman recalls the visit of Haverly's Church Choir co. in the height of the Pinafore craze. His wife, Jessie Bartlett-Davis, was a prime favorite in that organization.—Susie Kirwin's sister is quite sick in the East, and the lady is momentarily expected to be called to her bedside.—The new quarters of The Elks will be dedicated at an early date with appropriate ceremonies.—W. H. Newborough, of Wilbur's co., alternates Ko-Ko with Ed. Chapman. He is a clever and a capable man.—Speculation was lively in theatre tickets during the week. Anderson seats brought as high as $10 and good Museum seats brought a neat advance on the sidewalk.—Vic Reynolds, of A Tin Soldier, is an old variety favorite. She is well known here.—The four Anderson performances brought over $8,000. Gov. Knott visited the actress on the stage Friday night. She was the recipient of marked social attentions, lunches, receptions, etc. What a change is worked in the flight of years! Barney McAuley, who had much to do with her realization of the possibilities invested in her by Nature, is now a broken man, his wife almost unheard of. W. A. Warner, who managed the theatre, is dead. William H. Griffith, the Romeo of the debut performance, has found his level in a museum. Milnes Levick still plays Mercutio, and Mary is on the topmost round of the ladder of fame!

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealey, manager): The May Adams and Gus Hill Novelty co. gave a good performance 15th to a fair house. James Owen O'Conor as Othello 18th; fair performance; small audience.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Lizzie Evans in Foggs' Ferry, 16th; good house. The little star created a good impression. Steve Corey as Still Bill was enthusiastically received by the audience, not only because he belongs here, but for his really fine performance. He responded to encores without number. It is strange that the protector and lover of such characters as Chip should always make themselves disagreeable by a lisp. E. R. Marsden was no exception as General White. Sol Smith Russell as Felix McKusick, 19th, was rapturously received by a large and fashionable audience. It makes no difference what the piece is, Russell can make it shine brilliantly. Frank Lawton as Billy Danger, the devil, could not have been bettered, and Miriam O'Leary as Nancy was excellent when she refrained from singing. It is well that the cases in the composing-room are empty, as they are placed at such an acute angle that a hair space could hardly find a foothold. Haverly's Minstrels, 25th.

Items: Mrs. Sybil Omey, wife of the local manager, is mourning the loss of her father, Capt. William Whitfield, of Fairhaven. Captain Whitfield was a successful whaling master and accumulated a large fortune.—The audience was kept waiting some twenty-five minutes night of 19th, and Mr. Russell apologized by saying that although he did not like to divulge family affairs, he felt called on to say that there was, as usual, a female in the case; that she had blue eyes and weighed as much as could be expected of a lady of her age. The audience excused the delinquency and wished the little stranger a long and happy life.—Steve Corey received a handsome floral tribute, as did also Miss Evans.—The Union for Good Works produced Topsy Turvy 17th at Liberty Hall to a crowded house.—There have been seventy-eight entertainments at the Opera House so far this season.—Prof. Carpenter, the mesmerist, is at Liberty Hall all this week.—The mill operatives have accepted a ten per cent. advance, and times are improving.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Bennett and Moulton's Opera co was the attraction last week, producing Olivette, Chimes of Normandy, Girofle-Girofla, Mascotte, Pirates of Penzance and The Mikado, repeating the latter and Mascotte at the matinees. Business simply immense.

We've Got it on the List: That Bennett and Moulton have purchased all the scenery, costumes and right to produce The Black Crook in the United States. Next season they will send the play on the road, doing week stands at ten, twenty and thirty cents.—That Co. B will play exclusively in the East, the West being given over to A co. next season. That the co. while here were rehearsing The Queen's Lace Handkerchief, and will produce it soon. That Madame Angot and possibly The Musketeers will be added to their repertoire next season. That the co. play an engagement here next season; possibly another week this Spring.—That William Eversole is here in the interest of Haverly's Minstrels. There are three in advance of this co. The queer jumps which they are making in the East is explained by their late booking.—That the railroads are once more in running order.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Sol Smith Russell in Felix McKusick 16th. Play thin; house good. Russell immense. George C. Boniface in Streets of New York 20th, had a poor house. Boniface's acting the only redeeming feature.

Item: Nevada had booked for the 17th, but a small advance sale and alleged cool reception by the newspapers caused her to cancel her date, though illness was given as the cause.

MARLBORO.

Fairmount Opera House (F. W. Riley, manager): By invitation of more than one hundred of our most prominent citizens, Frank Mayo paid us a return visit with Nordeck and delighted a large and brilliant audience. Helen Adele played a week's engagement and gave very general satisfaction. Her support is far above the average for travelling cos. Lester and Allen's Minstrels gave only a fair performance 17th. Full house. Louis Aldrich in My Partner, March 1.

WORCESTER.

Theatre (Charles Wilkinson, manager): Last week's business was very large, notwithstanding heavy rain two nights. Den Thompson in Joshua Whitcomb was the attraction on these nights. Adelaide Eden has the date of March 1. T. P. W. Minstrels are booked for 6th and matinee. Frank Mayo in Nordeck has a return date 10th; White Slave, 12th, 13th.

New Opera House: The agitation of the question of a new opera house has again begun. A recent fire here on the main street has left available a splendid site. The papers have taken up the subject, and are urging upon the owner the advantages of a new house. There are only a few as yet willing to take up the stock necessary to build ($60,000). Manager Wilkinson, however, is among the first to come forward. He would be willing to take a block of 200 shares. I suppose the thing will be decided by April 1.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Lizzie Evans, supported by an excellent co., presented Fogg's Ferry, 15th, to fine business. In Chip this bright little soubrette finds a part well suited to her, singing with ease and finish and acting with vim and dash. Steve Corey, a favorite here, was capital as Still Bill, all his songs bringing encores. Wallace's opera, Maritana, was given 16th to large house; all the numbers were well sung, but the effect was marred by the acting. Haverly's Minstrels had a good house 19th, notwithstanding the severe rain-storm prevailing.

NORTH ATTLEBORO.

Wamsutta Opera House (H. B. Davenport, manager). Lizzie Evans, 11th, to a very good house. This was her first appearance here, and being so well liked, will play a return engagement. Steve Corey, her leading support, having his home here, was given a complimentary dinner after the performance by his townspeople.

HAVERHILL.

Academy of Music (James F. West, manager): A first-class co. is Haverly's Minstrels, and they packed the house 13th. Stetson's Mikado co. 2d, a much inferior co. to the first, played to a very large house 18th. Lizzie Evans, 25th.

LOWELL.

Music Hall (A. V. Partridge, proprietor): The end-men of Haverly's Minstrels have evidently taken their jokes from the '86 almanacs—the majority of them having white whiskers. The finale of the first-part is very slow, and with the exception of the Cragg Family, the military drill and George Gorman's Kranky Too in The Cigardo burlesque, the performance does not deserve special mention; nevertheless, they had a packed house, as all minstrel cos. draw well here. Hi Henry's Minstrels, 26th; T. P. W. Minstrels, March 1; M. B. Leavitt's comb. 2d; George Knight, 3d.

PITTSFIELD.

Academy of Music (William St. Lawrence, manager): Mr. and Mrs. George Knight in Over the Garden Wall 18th. A large audience greeted the co. Satisfaction expressed by all.

FITCHBURG.

Opera House (F. A. Currier, manager): Hoop of Gold, 15th, to a fair house. Co. good. Den Thompson, 17th; largest house of the season; about every seat sold.

NATICK.

Academy of Music: Lester and Allen's Minstrels, 18th, to fair business.

BROCKTON.

City Theatre (W. W. Cross, manager): Myra Goodwin, who was to have appeared as Sis, 15th, did not arrive, owing to the washouts on the Providence road. She is using the same wall-paper, with date changed to 23d. Lizzie Evans in Foggs' Ferry, pleased a fair audience 18th. Haverly's Minstrels played to good business and gave a very satisfactory performance 20th.

People's Theatre: Miaco's Humpty Dumpty co. played to poor business 17th to 19th, inclusive.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): The Musin Grand Concert co. gave a fine entertainment 15th. Receipts $65. Thorne's Black Flag was put on for three nights, opening 18th, and did a very moderate business. Mr. Thorne was gladly welcomed. Hoyt's Tin Soldier, 22d, week. Bartley Campbell's Clio, March 1, week. Robson and Crane, 8th, 9th and 10th.

Whitney's Grand Opera House (Charles E. Blanchett, manager): Davene's Attractions gave twelve performances of variety and did a fair museum business. The Davenes, as usual, are the special feature, and Capitola Forrest was good in skipping-rope business. The burlesque La Petit Zoo is a diseased piece of folly which omission the public would be thankful for. Australian Novelty co., 22d, week. Starr Opera co., March 1, week.

The Princess' Theatre (Charles A. Shaw, manager): Maxwell's Uncle Tom's Cabin comb. did a ruinous business, and it is reported will end their season here. To give the public an idea of the business done by this co. we were given these figures by an interested party, showing some of their receipts: Monday matinee, $8.80; evening, $33.15; Tuesday matinee, $16.80; evening, $47. The house will give the drama a rest for some time to come, and the rink will be transformed immediately into a Battle of Gettysburg, which will continue indefinitely. The management of this theatre have shown considerable pluck in converting it into a play-house, but it has been well demonstrated that the location condemns it as unfit for theatrical business.

Squibs: John T. Sullivan stopped over a few hours on Monday.—The cadets of the Michigan Military Academy will attend Wednesday night's performance of A Tin Soldier in a body.—One reason which may be advanced as causing the falling off in the patronage of our theatres is the craze for card-playing by the society people of Detroit.—Whitney's ought to be packed at every entertainment, at cheap prices, to guarantee attractions their expenses and a living profit. The seating capacity is about one-half that of the burned White's Theatre, and unless attractions draw big houses they will lose money every time.—On the evening of the 17th Detroit Lodge, No. 34, B. and P. O. Elks, gave their first public social session at Strassburg's Hall with about 150 invited gentlemen present. There being but few professional people in town, the programme was necessarily made up of home talent. A very pleasant evening was spent. The Detroit Lodge now has a charter, and is in a fair way to become a flourishing institution. Initiation fee has been fixed at $25.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Professor Crocker's Equirationals opened a week's engagement 17th, and fair houses have ruled up to date. Minnie Maddern, in In Spite of All follows 24th and 25th; Devil's Auction, March 4 and 5.

Redmond's Grand Opera House (W. H. Powers, manager): House closed all last week.

Smith's Opera House: Doing a good business.

Items: Under the supposition that [illegible] large enough to support a dime museum, [illegible] has added one more link in his chain of [illegible] terprises. The two large stores No. [illegible] street, together with Science Hall [illegible] head, have been secured. The curio-hall [illegible] stairs, where also is a small stage. The [illegible] being upstairs, and it will be a little gem. It has been newly decorated and seated with folding opera chairs. The scenery was painted by [illegible] of Chicago. The opening is announced to take place [illegible]

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): The Minnie Maddern co. presented In Spite of All, 16th and 17th. Good houses both nights. She is a pleasing actress. Support excellent. The Musin Concert, 19th. Musin is certainly a fine violinist, and the concert, taken as a whole, was very pleasing.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): The Nashville Students 15th to a large house, benefit of our night school. Edwin Thorne's Black Flag co. 17th; small house.

Items: The Fletcher Minstrels have reorganized under the name of Cox and Ireland, with W. H. Eldred as manager. Mr. Ireland will be remembered by all professionals that have made our city a visit in the last five years, as janitor of the Opera House.

LANSING.

Buck's Opera House (M. J. Buck, manager): Edwin Thorne gave The Black Flag to a fair-sized audience 19th. Liberal applause was bestowed on Mr. Thorne and his excellent support.

Item: Albion College has the largest orchestra in the State. There are forty-five pieces, under the leadership of Prof. Carl Schaffer. Lately gave a concert at Hillsdale.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Minnie Maddern supported by a strong co., including [illegible] John J. Sullivan and Cyril Scott, played In Spite of All to a crowded house 19th. Elite of the city present. It was by far the best entertainment seen here this season. Miss Maddern was called before the curtain twice.

KALAMAZOO.

Academy of Music (B. A. Bush, manager): The Musin Concert co. 18th to good house. Fine entertainment.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): [illegible] engagement of Mr. and Mrs. W. J. Florence, [illegible] performances, 15th, 16th, 17th, in Our Governor, Mighty Dollar and Dombey and Son, to large and appreciative audiences, drawing our better class people and leading families. J. K. Emmet 18th, 19th, 20th and [illegible] presenting Fritz in Ireland, supported by a good co. Mr. Emmet retains his hold on the public [illegible] and was welcomed by large audiences. He was in excellent voice and sang as effectively as ever.

Olympic Theatre: Lang's Comiques week of [illegible] presenting a creation entitled [illegible] to good houses. The Four Emerald Specialty co. week of [illegible]

Item: Tuesday evening some forty members of the Order of the Mystic Shrine attended in a body the performance of Mighty Dollar. After the performance they gave a banquet at the Hotel Ryan in honor to Mr. Florence, father of the Order in this country. It was a very enjoyable affair.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): J. K. Emmet opened week of the 15th with Fritz in Ireland, and for three nights drew large and [illegible] audiences. The supporting co. was good [illegible] something unusual for Emmet, who has [illegible] tion, in the provincial districts at least, [illegible] him a very poor co. Emmet's songs were [illegible] and were numerous. As Emmet said in response to an encore, "I've got so many songs to sing you [illegible] till morning if I give you an encore." [illegible] who met with such a rousing reception [illegible] a return visit 18th and have been playing to [illegible] houses since. The advance sales for [illegible] engagement have been very heavy and the [illegible] that the house will be jammed at every [illegible] and the Colonel, although he won't [illegible] of his losses will add quite a bit to his [illegible] the result of his long trip in the Northwest.

Oh! It is said, and on good authority, that [illegible] while here, took four Turkish baths a day. [illegible] be a terrible strain, but it is certain that he has not appeared in such good form in a long time. He [illegible] to be in the best of spirits and made every [illegible] Mrs. Emmet is with him.

STILLWATER.

Grand Opera House (E. W. Durant, manager): The Juvenile Mikado co. under the management of Fred. S. Macdonald, gave a fair performance to a fair house 19th. As the only children in the cast were [illegible] the Dick and Clara Hollywood, it can hardly pass for a juvenile co.

MISSISSIPPI.

JACKSON.

Robinson Opera House (Dan. W. Williamson, manager): Two of the largest and most fashionable audiences of the season attended the performances of this [illegible] brated actress, Mme. Janish, 15th and 16th. No [illegible] plays could have been selected than the [illegible] and Camille. The company is [illegible] there being no weak spot in the cast. The large audiences showed their appreciation by long and continued applause.

NATCHEZ.

Institute Hall (W. H. Stewart, City Marshal, manager): Oliver Byron in The Inside Track 15th and 16th to splendid houses. Notwithstanding the attractions of the New Orleans Three-Decennial, the universal verdict of our people is that the star and his [illegible] tive support are first-class in every respect.

MISSOURI.

HANNIBAL.

Park Opera House (J. B. Price, manager): Baker and Farron, surrounded by a good co., delighted a large house with a Soap Bubble 17th. A Soap Bubble is doing better in the West than it did in the East. Silver King, 27th; Joseph Proctor, March 3 and 4.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): A good crowd indulged in A Night Off with [illegible] Rehan's co. 22d. Lilian Olcott in Called Back [illegible] booked for March 3; J. K. Emmet, 5th; Alice Harrison, 6th.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Baker and Farron in A Soap Bubble 16th, to a fair house, giving the best of satisfaction. The co. is a splendid one, and is just suited for the play. Mendelssohn Quartette Club, March 15.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Buffalo Bill played to two crowded houses 12th and 13th. McNish, Slavin and Johnson's Minstrels were here for the second time this season, and gave matinee and evening performances to very large houses. Robson and Crane 24th and 25th.

People's Theatre: The Ransone Dramatic co. is playing a two weeks' engagement to fair business. Panic prices.

HASTINGS.

Kerr Opera House (F. D. Taggert, manager): Buffalo Bill appeared 18th to big houses. Splendid satisfaction and excellent show, especially Buffalo Bill's fine shooting.

Items: W. F. Cody (Buffalo Bill) received a very enthusiastic reception here, this being the scene of all his adventures, his former home being twelve miles north of here, on the Platt River. Skipped by the Light of the Moon March 3.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Haverly's Minstrels gave a first-class performance 18th, to a large house. A crowded house attended The Mikado by Stetson's co., despite a heavy rain.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Williams' co. opened 18th for three nights and matinee in Colleen Bawn to fair house. The co. having been only put together, did not work as smoothly as might be, but showed evident signs of possibilities in the right direction. The stage management on the first night was very poor, and detracted considerably from a proper presentation of the play. Those worthy of mention are Emma Pierce, Jessie Lee Randolph, H. E. Walton, J. F. Ryan and Charles O'Brien. On 22d, matinee and evening, packed houses greeted The Pavements of Paris, with Phosa McAllister's name in black type, as the Baroness. The co. is a light one, a palpable country cousin to the one which produced it in New York. Most of the names in the cast are new in this section and will probably remain so. Messrs. Ashton, [illegible] ready, Blackmore, Sarony and Saphore [illegible] Miss McAllister has a fine stage [illegible] elegant dresser, but must certainly do [illegible] than this to make a mark in the East. [illegible] duces two fine dogs, which show [illegible] The scenery is very good. This co. [illegible] 24th, with matinee on latter date, to good [illegible] Wallick's Bandit King fills out the week. [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE . . EDITOR

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***The New York Mirror has the Largest Dramatic Circulation in America,*

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Blair, F. B. (2)
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A Lash for Rascals.

Is there any reason why a dramatic journal should take an interest in Aldermanic pilferings and Washington frauds? Reason sufficient; simply, inasmuch as these fraudulent drafts upon the public treasury are so much live capital drawn from the money which should be distributed through lawful channels and legitimately to the support and furtherance of honest vocations.

The millions misapplied, if rightly utilized, would contribute not a little to the strengthening of the trades, deserving industry and the Arts themselves. We do not mean by way of gifts or subsidies, but by healthy diffusion as should be means honestly acquired and honestly employed.

Furthermore, the success of the trickster discourages the faithful worker in all departments; his false blazon, flourished before everybody's eyes in broad day, distracts and obscures the honest light of everyday labor. In what estimation, for example, can the painstaking actor, who spends his time in entertaining the public behind the footlights, hold himself when he is advertised by daily display in the blazon of the sham officials and the pettifogging contractors who hobnob with the magnates of the town and are domiciled in palaces? In this matter we hold that the stage is performing a duty when it presents to its audiences portraits of gilded villainy and robbers of the treasury. They can and may most effectively in these cases hold up the man to nature and put a scourge in the hand of every honest man to lash the rascals naked round the world.

The burlesque may be accepted even in its topical songs when they are employed in rhyming and singing down the political knave and the office-holding bandit. Such was the well-filled province of the great Greek satirical dramatist, Aristophanes, who flew at the highest, and although erring at times, always seeking the best interests of the people. He was in the fairest sense a democratic playwright. Where should his successor be found more readily than in communities like ours, founded on free institutions whose main support is a pure and wholesome public opinion edged and sent home by the honest gladiators of the stage.

To Lessen Litigation.

Just now the theatrical world swarms with contestants; litigation has grown upon certain sections of the profession and is increasing. For this various causes may be assigned. While there may be proper occasions for lessees and dealers in the drama to resort to the law, many of the controversies spring from an element of illegitimacy and injustice which pervades the amusement atmosphere. One of these is a contraband feature, which pays little heed to the rights of property and the equity and decorum of the subject matter in dispute, and which casts a doubt upon all of its issues.

This illegitimacy is misleading and vitiates the judgment even of men of character. The article dealt in does not encourage rectitude in morals or accuracy in thought. It is the mock auctioneer, the vender of spurious commodities, who raises his voice to an unnatural pitch and clamors over his sham wares and merchandise. We name another most prolific source of theatrical law-suits when we refer to a habit which prevails too much in all callings—the careless examination and hasty signing of agreements and other business documents.

Scarcely one man of ten closely examines the paper he signs. The matter has been talked over, the parties have apparently arrived at a clear understanding, and the name is attached without a careful scrutiny of the document to make sure that it embodies no verbal propositions. Some day, when the interest of one or other of the negotiators seems to call for it, the agreement is overhauled, and being sharply searched by some knowing attorney, the phraseology is found to admit of a variable construction; the word meant this when the bargain was made; now that it is convenient to annul or qualify the bargain, the word means that.

We therefore recommend to all who propose to traffic in plays or engagements to give an overnight reading to the document by oneself, apart from the magnetic influence of disturbing surroundings and the overweight of the presence of another party in interest. Uniform observance of this method will, we venture to say, diminish considerably the labors of our courts over the quarrels of managers and actors.

Personal.

PAUL.—Howard Paul sails for England today aboard the *Britannic*. He will return to this country in June, and thereafter make New York his permanent residence. A picture of Mr. Paul appears above.

MAGINLEY.—Ben Maginley will star next season in a new play by the author of Mixed Pickles.

PALMER.—On Friday of next week Mr. and Mrs. A. M. Palmer will hold a reception—their last this season.

HAWORTH.—Joseph Haworth made a very favorable impression as Orlando at Modjeska's benefit for the Polish exiles.

ARONSON.—Rudolph Aronson is rapidly recuperating, and will be out and attending to his duties within a few days.

BALFE.—Louise Balfe will arrive in the city on Saturday and begin rehearsals of her company on Monday. She opens at the Windsor on March 15

NORTON.—Manager John W. Norton, of St. Louis, is about again after a long confinement to his house, Though not entirely recovered, he is greatly improved.

RAMSAY.—Walden Ramsay will take F. C. Mosley's place in Barrett's company about five weeks hence, the latter leaving to join fortunes with Louis James.

TEARLE.—Instead of acting as leading man at Wallack's Theatre, Osmond Tearle will star through the country next season in a play which he has recently purchased.

MATHEWS.—Fannie Aymer Mathews' play, The Brazilian, will be sent on the road with a strong company. It will be finely staged. P. S. Mattox has undertaken the management.

TURNER.—Carrie Turner gives a charming performance of the leading female role in Held by the Enemy, W. H. Gillette's new play, now running at the Criterion Theatre, Brooklyn.

FREW.—Charles Frew's part of Michael Trolsky in Siberia is one of the features of the play. It is a comedy role carefully handled, and out-of-town critics frequently speak of it as the hit of the performance.

PRESCOTT.—Marie Prescott is suffering from a severe cold contracted at the Comedy Theatre on Sunday night while delivering her lecture. The house was insufficiently heated, and the audience, as well as the lecturer, were consequently caused discomfort.

TRACY.—Helen Tracy writes from San Francisco that owing to her unwillingness to play in The Black Crook her engagement with the Kiralfys terminated on last Sunday night. She started for the East on Monday. After spending a few days in Chicago she will come on to New York.

DREW.—Although not set down as a very pious woman, Mrs. John Drew does not allow Sunday rehearsals in her Arch Street Theatre, Philadelphia. It may not be generally known that Mrs. Drew's mother is still living, a well advanced but active octagenerian, who often visits her daughter's theatre.

CARLYLE.—Frank Carlyle, Lotta's leading man, was obliged to leave her company at Memphis. He has been suffering the greater part of the Winter from laryngitis, and for fear of permanently injuring his voice, he resigned the engagement. Mr. Carlyle, who is a handsome and versatile *jeune premier*, will remain in this vicinity during the rest of the season.

LOTTA.—On our first page this week appears an excellent portrait of Lotta, who for years has held dominion over the American public as the brightest, oddest, liveliest soubrette on the stage. Many actresses have sought to usurp her unique position, but while some have achieved a good measure of encores and popularity, none has wrested from her the supremacy she so deservingly enjoys.

HOOPER.—Anne Hooper has left the White Slave company, in which she has been very successful as leading lady. She refused a leading part in Clio, and sailed for Europe last Saturday by the *Oregon*. Miss Hooper will be in Edwin's Booth's support next season under the Barrett management. She will probably play a French engagement during her stay abroad. Her mother is Mrs. L. H. Hooper, the well-known Paris correspondent, and the young actress is as conversant with one tongue as the other.

The Actors' Fund.

The Executive Committee favorably considered nine applications last Thursday.

Paid out in relief last week, $223.

New members and annual dues paid in: William Cullington, Otto Vogler, George A. Parkhurst, Archie Boyd, Louis Wemyss, W. C. Wemyss, James Donaldson, Jr., Edward Peters, Adah Richmond, William Lloyd, Charles Webster, J. B. Roberts, Howard P. Taylor, Frank A. Lyon, Charles W. Kidder, Emily Yeamans, Will C. Sampson, Bessie Cameron, Emily Maynard, Bessie Clifton, Jay F. Rich and E. M. Holland.

The receipts of the Actors' Fund benefit in Philadelphia, at the Academy of Music, on Feb. 18, were $1,293 60; expenses, $189, leaving a balance of $1,104 60.

Fair Play and Reciprocity.

This is an age of reciprocity. Reciprocal treaties between nations, reciprocal obligations between capital and labor, reciprocal duties between married folk, reciprocal compromises of all sorts are the fashion now-a-days, and why should not the relations between audiences and actors have the element of reciprocity as well as other bonds of humanity? "What is good for the goose is good for the gander." Which is the goose and which is the gander, we leave the reader to decide for himself. But, assuredly, if the actor be not the goose, he often gets it, or deserves to get it. Now we propose to argue that, if the audience have a right to hiss the actor on account of demerit, the actor should have an equal right to hiss the audience on like provocation. Justice is blind—is no respecter of persons. Then why should not the stage have leave to mark its disapprobation of evil conduct in the front of the house as well as the front of the house to show displeasure at the stage? How often are the artist's best efforts marred by various shortcomings in manners on the part of the public. Why should not Hamlet have the right to hiss the man who comes into the parquet in the middle of a soliloquy and slams his folding-chair with a bang loud enough to wake even those who have gone "to that bourne from whence no traveller returns?" Why should not a composer be entitled to hiss those full-fed citizens who come in flushed with dinner and wine just as the carefully written overture to an opera strikes up, and prevents every one within a radius of twenty feet hearing the music? Or why should not the aggrieved auditor have the right to express his abhorrence of the shrill-voiced lad who cheats him out of his honestly paid for enjoyment by yelling all through the overture: "Books of the opera; words and music. Only c'rect lyebretto?" And, when a quiet man has taken a reserved seat for the purpose of spending an intellectual and peaceable evening in the company of the Bard of Avon, and has the ill-luck to find immediately behind him one of those fidgety fellows who cannot sit still, who are stamping with their hoofs or snorting through their probosces all the time, whose limbs are encumbrances and whose umbrellas are as snares unto their feet—why should not the victim have the right to abate the nuisance by every means available? Who has not been martyrized by the idiot who hums the melody of a song *sotto voce* with the singer on the stage, and hums it a quarter of a tone flat? Surely marked disapprobation were too mild a punishment for such an outrage. We do not want to hear an echo out of tune—we want to hear the original. Why should we not hiss the fellow in front who murders the music as well as the fellow on the stage who does likewise?

A good rule works both ways. Will any one pretend that the offence of wearing a big hat, that hides the stage from the view of those people sitting behind it, is not as much an offence against good taste in costume as that of the actress who should dress Rosalind as a burlesque boy or Juliet as a modern Flora McFlimsey? What of the man from Hayseedville who chews the cud all the evening like a steer, save that the ox ruminates on cleanly grass, while the man feeds on nauseous mundungus. Should not the offending animal be reproved? Has not the unoffending spectator as good cause to sibillate the thirsty wretch who cannot forego his potations till the piece be over, but must crush past, regardless of knees, or corns, between each act, in his frantic haste to "see a man?" or the person who occupies himself in crackling his bill of the play to the distraction of his neighbors' nerves, and twists it into as many shapes as a waiter at Delmonico's or the Brunswick tortures his napkins into? Surely the offended party would be justified in soundly hissing his performance, and, though last, by no means least, does not the woman who, rather than stay at home and mind her baby, drags the poor little inchoate imp out into the cold night air of the street, then into the close atmosphere of a crowded theatre, who holds it in an uncomfortable position by reason of lack of room, and who, to still its yelling, performs her maternal functions "corani populo," richly deserves that her selfishness and want of decency should be reproved, as well as coarseness or indecent action on the stage? We should like to see a theatre conducted on the mutual liability principle, but we imagine that the play would be heard not all all, by reason of the recriminating hisses that would resound throughout the house. One thing is certain: it would work a reform, and give good fun to the innocent spectator of this "Tit for Tat."

Mr. Miner's Newark Theatre.

"Although Mr. Miner is down South enjoying the supposed balmy breezes that blow along the coast of Florida," said Manager Davis, of the People's Theatre, to a MIRROR interviewer, "his interests do not languish during his absence. On Monday Thomas W. Moore, Mr. Miner's executive, together with Henry Dudley, architect, and Mr. Peal, the contractor, paid a visit to Newark and broke ground for the new theatre there.

"Mr. Moore is to act as superintendent of construction. The clearing away of the buildings was begun on Monday, and the work will be pushed on as fast as possible. All the plans have been submitted and approved; the contracts have all been signed, and all the arrangements have been made for completing the details. The theatre will in fact be ready to open before the advertised time—Monday, Sept. 6. So far there have been booked at the house twenty four leading stars and combinations, both of this country and Europe."

Mr. O'Neill's Ambition.

"Yes, it is my intention to play Hamlet," said James O'Neill in response to a MIRROR reporter's question, "but I shall not do it unless Monte Cristo weakens considerably. Then I should produce the play in the style that it ought to be put on, spending about $50,000 on it, and putting it up for a run at the Star Theatre. Thus far this season we are over $1,000 a week ahead of last. I refused to take a bet that we would play the banner week of the season here at the Grand Opera House.

"Besides Hamlet, it is my intention to play the entire Fechter repertoire, including The Duke's Motto, Black and White, and The Corsican Brothers. I have a splendid company, so that all of these plays could be well cast. Besides, we would have Fechter's stage manager, Arthur LeClercq, to stage the plays as that great actor used to present them."

Miss Castleton's "Chestnut."

"The business of Kate Castleton in The Crazy Patch," said Fred. McCloy to a MIRROR reporter the other day, "has been splendid ever since leaving the city. In Philadelphia we had a fine week, and our two weeks of one-night stands have resulted in very good receipts. Altogether the success of the play is much more gratifying than we reasonably expected. Out of town the success of Miss Castleton's song, "For Goodness Sake Don't Say I Told You," is something great. Here it had such a chestnutty flavor that we were afraid to give it, but out of the city, where it has not been sung to death, the people seem to go crazy over it. The lithographs of our star as cigarette and tobacco signs have helped to this wonderfully, and I don't think any actress or actor in the future ought to get angry, as they frequently do, when one of their impersonations is lithographed and distributed over the country in this way. Miss Castleton is recognized as the original of the picture the moment she comes on the stage, and the applause is deafening."

"How is the week over in Brooklyn?"

"Very big, indeed. Our receipts on Monday for both the matinee and evening performance at the Park Theatre were over $2,100, and considering that there is not a $1 50 seat in the house this is very large. Altogether I have no doubt that we will have $6,000 on the week."

Carl Rosa's Surprise.

The English musical papers report that Carl Rosa—principally known in this country as the husband of the late Madame Parepa—has given expression to the chagrin and disappointment he feels at not having received a guarantee from any one in the United States for the carrying on of an English opera season here. We believe that Mr. Rosa has for a long time been living in the hope that some moneyed people would come forward and tender him such an amount of financial security as would preclude the possibility of any loss on his part. Much correspondence has taken place between this impresario and certain parties here, but, whether from inability on the one hand or too large demands on the other, nothing has come of the negotiations.

Many explanations have, of course, been given why Mr. Rosa's modest aspirations have not been crowned with success. Firstly, the late great depression of trade: secondly, the lack of unbounded faith in Mr. Rosa as an *entrepreneur*, and, lastly, the lack of necessity for bringing Mr. Rosa here to do work which has been so magnificently performed by the American Opera Company, whose intentions and purposes were long and carefully thought out and arranged at the very time that Mr. Rosa was anxiously looking for that "guarantee" which he could not obtain. We could afford to pass over the impresario's chagrin at being denied, through lack of guarantee, the chance of posing as the true and only exponent of English opera in this country, were it not for a further grievance which Mr. Rosa has expressed. He deplores with great vehemence the course which the American Opera Company has taken in their pronunciamento and asks the editors of the English musical papers to particularly note that in the whole repertoire of the American Opera Company there is not a single English opera written by an English composer for an English audience. We might have expected that Mr. Rosa would find fault with this action of the American Opera Company, because he has erroneously believed that the very repertoire he himself would have selected—providing the guarantee was evolved from the pockets of moneyed people—was the one which the American Opera Company should have decided on. But Mr. Rosa will by this time have learned that the American ladies and gentlemen who have endorsed their belief in Amercan opera, by creating a splendid "guarantee" for its proper production, proved their wisdom by presenting the operas they have produced and utterly ignoring those upon which Mr. Rosa built his hopes of that much-desired but absent "guarantee."

Mr. Rosa must content himself for some time to come with his London and English provincial engagements, where he may produce all the English operas by English composers that he can find; and in their presentation to English audiences he must also look for a return for his superhuman efforts—at any rate until the "guarantee" he so piteously deplores the present want of should take form and substance in the shape of a New York banker's draft, available for possible losses under Mr. Rosa's English opera enterprise.

The Usher.

In Ushering.
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Actor-worship is more popular among the young girls of this city now than it ever was in the days when Montague, Clarke, Rignold *et als* were the beaux ideals of impressionable femininity. A Miss from one of our fashionable French boarding schools—those infernal hotbeds of immature idiocy and pretty foolishness—told me the other day that all her schoolmates had picked out one of the principal "mashers" of the period and fallen desperately in love with him.

"Herbert Kelcey is the favorite," said she, "and more of his pictures adorn our rooms than any others. Kyrle Bellew comes next; but what the girls see in him I can't imagine. On the street he looks like a guy, and he walks as though he moved by clockwork. Besides, he's an old man, with horrid gray hair hanging down over his shoulders. I think he's a fright—so different from Dixey. Dixey's *my* favorite. He is just too lovely for anything. Sometimes I follow him for blocks on Broadway, at a discreet distance, and I go to see him every Saturday afternoon. I would like to stick a pin in him to see that he isn't really marble."

* * *

Curious to know something more about this extraordinarily silly craze, I allowed the young lady—who, by the way, belongs to one of our best and wealthiest families—to chatter ahead.

"I saw you in a box with Dixey at a benefit the other day, and I felt awfully curious. How did it feel to be so near such a perfectly lovely man? Does he talk like Irving, or himself?" Heavens! thought I, are these the beings who are to be the wives and mothers of the future? Is this the feeble stock from which the future generation of representative New Yorkers is to spring? I was pleased, however, to find on inquiry that actor-worship involves no particular danger to the worshippers or annoyance to the worshipped. When I asked if any of her companions ever wrote to attempted to make the acquaintance of their various adored ones, my little maid from school opened her eyes with astonishment and exclaimed quickly: "Mercy, no! Not for the world. But it's delightful to be in love with somebody you don't know and don't want to know. You see it gives us something to think and dream about. Besides, it's excellent practice customing one's self to that kind of thing. We rave before their pictures, but we'd faint if they should speak to us!"

Last Tributes.

As foreshadowed in our last issue, John Rickaby's death occurred on Thursday morning. Funeral services were held at the Little Church Around the Corner on Friday afternoon, conducted by the rector, Dr. Houghton. There was a large and representative attendance of professionals, besides many others who had known the deceased manager. Messrs. Schoeffel, Dixey, Howard, Gallagher, French, Miles, De Vere, Goode and Pierson acted as pall bearers. After the service was concluded the Elks rites were performed in the churchyard. The remains were then conveyed to the Grand Central Railroad and taken to Quebec in charge of David Rickaby.

The following account of the final obsequies on Sunday has been received from THE MIRROR'S Quebec representative: The funeral took place from the residence of the deceased's brother on John street, and was largely attended by the oldest and most influential citizens. The long cortege proceeded to the Mount Hermon Cemetery, where the Rev. Mr. Trotman conducted the last rites. Large numbers of friends and acquaintances viewed the remains as they lay at his brother's residence. The floral tributes were beautiful. The greater number came from friends in New York. The most notable of these offerings was a floral urn four feet high and composed of lilies, from the proprietors of the Lyceum Theatre. The Lyceum sent a pretty white pillow of flowers surrounded by five pointed stars, "Our Manager" being inscribed thereon in dark violets. The attaches sent a broken column. On the pedestal were the words, "Loved by All." Miss Dauvray sent a most beautiful column, five feet in height, finished at the top with a white dove. On her card were the words: "To John Rickaby. A last offering from Helen Dauvray." John Stetson sent a pillow of flowers, with the inscription: "May the turf lay lightly that covers his grave." There were also an anchor raised on a pedestal, from the proprietor of Maguire's Opera House, Chicago; a cushion from Manager Robb and a broken column from Mrs. Robb. Mrs. Rickaby's family sent a pillow bearing the inscription, "Jack," and Mr. and Mrs. Harry Thomas, of the Academy of Music, Montreal, another cushion bearing the words, "Rest, dearest friend." From Henry Dixey came a large cushion. D. S. Rickaby, who brought on the remains of his brother, was accompanied by Brent Goode and Mr. and Mrs. Harry Thomas.

Mr. Solomon's Property.

Edward Solomon has been served with papers requiring him to appear in the City Court and give an account of his property. When Mr. Solomon was in London, several years ago, with Lillian Russell, and being in need of money, he made a draft upon her for £5 10s. Miss Russell accepted the draft and Philip Falcke, a London jeweler, advanced the money. The money had only been borrowed for thirty days, but when that time expired it was not paid, and Mr. Falcke waited a year for it; but there being no prospects of its payment he proceeded in the High Court of Justice, London, and obtained a judgment against Miss Russell and her husband for £52 14s. and £5 costs in addition. About that time Mr. Solomon and Miss Russell returned to this country, and the judgment was not paid.

Some time later, Mr. Falcke sent the papers to Jacobs Brothers, lawyers, in this city, and instructed them to bring the matter to an end. They wrote to Mr. Solomon about the difficulty, but he quietly informed them that he should place the case in the hands of his lawyers, at the same time saying: "I may as well inform you candidly that it will be useless suing Miss Russell or myself at the present time." Suit, however, was brought in the City Court and a judgment was obtained against Solomon and Miss Russell for $309.64 no defense being interposed. All attempts to satisfy this claim have been unsuccessful, the plea of Miss Russell and Mr. Solomon always being that they had no property. Their examination is now sought in order to have this assertion definitely proved.

Mr. Hoyt's Profitable Satires.

A change in the management of Charles H. Hoyt's companies will be made for next season. Eugene Tompkins withdraws from the firm of Tompkins, Hoyt and Thomas, and Charles H. Hoyt and C. W. Thomas will thereafter manage the enterprises. These young Bostonians will enter into next season's work with an energy born of enthusiasm. John Hooley, the *avant courier* of the Rag Baby, recently arrived in town. Mr. Hooley is quite a young man, but a few years the junior of his employers, and fully conversant with their plans.

"The Rag Baby and Tin Soldier seasons," said he to a MIRROR man, "have been very successful, especially the former. The Rag Baby has filled five weeks in Chicago this season—something unprecedented in farce-comedy in that city; in fact, we drew the largest receipts of any company for one week in that city. By the way, Frank Daniels has become so identified with the part of Old Sport in A Rag Baby that Messrs. Hoyt and Thomas determined to keep him at all hazards, and so next season Old Sport will have a one-third interest in the Baby—now able to walk. The success of this precocious infant has been something wonderful. We opened in San Francisco, at the Bush, for four weeks, and were told that two weeks would 'let us out.' Taking the hint, we began to hedge; but business kept up, and we beat the record of the Bunch of Keys two years before. So we are booked there for next season.

"Next season Mr. Hoyt will produce a new satirical comedy, A Hole in the Ground. It is a satire on the abuses to which the travelling public is subjected, and will be full of laughable situations."

Actors' Fund Monument.

Treasurer Samuel Colville, of the Actors' Fund, acknowledges the receipt of the following subscriptions to the fund for the erection of a Memorial Monument on the Actors' burial plot in the Cemetery of the Evergreens:

A. M. Palmer	$50 00
William E. Sinn	50 00
Samuel Colville	50 00
William Henderson	40 00
New York Lodge, No. 1, B. P. O. E.	250 00
Baltimore Lodge, No. 7, B. P. O. E	25 00
Helen Dauvray	25 00
Henry French	50 00
Antonio Pastor	50 00
Brooklyn Lodge, No. 22, B. P. O. E.	100 03
Newark Lodge, No. 21, B. P. O. E.	25 00
J. H. Simonson, Ft. Wayne	5 00
Gabrielle du Sauld	5 00
Barry Taylor, Georgetown, Ky.	25 00
Norfolk (Va.) Lodge, No. 38, B. P. O. E.	25 00
Hartford (Ct.) Lodge, No. 19, B. P. O. E.	25 00
Agnes Byrne	1 00
Miss Loduski Young	2 00
Adah Richmond	5 00
Charles Webster	50
Isaac B. Rich, Boston	50 00
Fanny Davenport Price	50 00
Louisa Eldridge	2 00
Total	$920 50

Another Theatre for Chicago.

Daniel Shelby, manager of the Academy of Music, Chicago, is in the city with his family, and will stay here a week preparatory to going to Florida and later to New Orleans to see the Mardi Gras, after which he will return home.

"Theatrical business in Chicago," he said to a MIRROR reporter who saw him at the Hotel Dam, where he is stopping, "is not what it used to be, simply because there are too many theatres. Although we have had a bad Winter of it, it proved twenty per cent. better to me than last season, which was very bad. My season will close on July 9, and my next season will open about August 30. I have already filled twenty weeks for next season.

"There are too many theatres in Chicago, and still another is to be built, which I am to to manage. For quite a while a real estate speculator named Owen has been telling me of his intentions to build another theatre in the city in partnership with one of the wealthiest bankers in Chicago. I intimated to him not to do so. At last he came to me and said that, although he was obliged to me for my advice, he was still determined and would build the theatre. Would I take it on my own terms for a five-year lease? If so, he would have the theatre built subject to my approval. If it did not suit me, I need not take it. It was not his intention to make any money from the theatre, but from the block of houses which he would build right next to it. I reasoned that if I did not take the theatre some one else would, and I closed with the gentleman. He has a ninety-nine-year lease of the ground, which comprises 225 feet on the corner of North Clark and Division streets. This is on the North side of the city, while my Academy is on the West side, at Madison and Halstead streets. There will be a forty-foot stage and the theatre itself will be 75 feet wide by 116 feet deep, and have an area on all sides, so that exits may be had in all directions. Work is to begin about April 1, and as soon as the first shovelful of earth is turned up the lease will be signed. I have not as yet attempted to do any booking for the new theatre, which Mr. Owen guarantees to have ready by the middle of August; but on the simple statement of these facts, Frank Sanger has already booked Hoodman Blind at both of the theatres for next season. The seating capacity will be fully 1,800, and the prices will be moderate."

Professional Doings.

—Lee Townsend has been engaged as advance agent for Kate Castleton.

—Bartley Campbell is rather slow in airing the tatters of his Heroine in Rags.

—George W. June has declined an offer from Kate Castleton.

—Charles Pezo'd, musical director of the Theatre Royal, Montreal, died in that city on Sunday.

—Charles A. Spalding, of the Olympic Theatre, St. Louis, is in the city and registered at the Brunswick.

—Phosa McAllister has secured rights from Samuel Colville to Taken from Life for this country and Canada.

—J. L. Edwards has been engaged by R. L. Downing for Vautour the Exile, rehearsals of which began on Tuesday.

—All the scenery of Adonis, some of the principal scenes in Evangeline, and the scenery in A Toy Pistol are from the studio of Lafayette W. Seavey.

—On Friday evening, by Mr. Barrett's consent, Isabelle Urquhart will sing an aria from Favorita, third act, at Signor Bellari's concert at Steinway Hall.

—Pauline Hall will appear at the Casino next Monday night, on which occasion Harry Pepper, who has just been engaged, will appear as Count Hominay.

—Harley Merry is painting scenery for Proved True, a drama by Mortimer Murdoch, which will be produced at the Grand Opera House, Brooklyn, on March 22.

—The Music Hall, Matteawan, N. Y., is the only amusement resort in that town worthy the name. Its seating capacity is 700, and it caters to a population of 10,000.

—Rudolph Aronson will begin the regular season of Sunday evening concerts at the Casino on March 7, on which occasion and the following Sunday Mme. Judic will assist.

—James H. Miller opened the New Music Hall at Newark, O., last season, and has thus far done very nicely by playing but one attraction a week, and that of the first class.

—Three Mikado companies are bidding for popular favor in Indianapolis this week, and as they present the opera at all prices there is a possibility of a little business being done.

—Anna Langdon plays very neatly a small Irish character part in The Leather Patch at the Park Theatre. Miss Langdon is one of the cleverest of Mr. Harrigan's bright company.

—Forney's New Opera House at Leetonia, O., bids for the patronage of companies travelling westward. A commodious stage is supplied with Sosman and Landis scenery.

—Amelia Watts has been engaged to play Zoe in The Octoroon this week at New Haven. On Monday she resumes work with J. B. Dickson's World company, which starts out again.

—George C. Brotherton, of the New Temple Theatre, Philadelphia, and Sydney Rosenfeld have arranged for the production of the latter's Mystic Isle at the Temple Theatre next season.

—George E. Baker, manager of John A. Stevens in A Great Wrong Righted, was in town yesterday. He reports very good business for Mr. Stevens in Boston and Philadelphia.

—Negotiations are under way between Mart Hanley and Al. Hayman looking to a six or eight weeks' engagement of Ed. Harrigan in his repertoire at the Baldwin Theatre, San Francisco.

—Floy Crowell, star of the Atkinson-Cook Comedy company, is meeting with great success on tour with a varied repertoire. Last week in Wilmington, Del., was a brilliant engagement.

—Mr. and Mrs. C. R. Gardiner are at the New Everett House, Jacksonville, Fla. Only a Farmer's Daughter is being played through the towns of that State, with headquarters at Jacksonville.

—Roland Reed recently refused a very flattering offer from J. M. Hill to appear in comic opera, and says that he has no intention of abandoning Humbug, which is financially a "howling" success.

—Next week at Niblo's Clara Morris will present Miss Multon Monday and Thursday evenings; Article 47, Tuesday; A New Magdalen, Wednesday; Alixe, Friday, and Camille at the Saturday matinee.

—Frank Mayo is having such success with Nordeck in New England that he will remain there until late in the Spring. In some cities he has been making as many as three return dates within two months.

—Frank I. Frayne, it is said, advertises himself throughout the country as the accidental slayer of Miss Von Behren. This is in contrast to his contrition at the time the catastrophe took place, a few years ago.

—Salvini has had a quarrel with his San Francisco manager, Al. Hayman. The Signor missed a performance on account of his brother's death, and Mr. Hayman wanted to have the loss made up. A lawsuit is on the tapis.

—Messrs. Comley and Barton have thus far failed in their suit for $10,000 damages against J. H. Haverly. In 1882 they contracted for an opera season of sixteen weeks at the Fifth Avenue Theatre, then under Haverly's management. The latter turned the theatre over to Stetson, at the same time informing Comley and Barton that he could not fill his part of the contract. Hence the suit.

—Timothy Cronin, of the variety quartet known as the Big Four, has been engaged to play the part in The Toy Pistol at the Comedy Theatre formerly taken by John Rice, and appeared in it for the first time on Tuesday evening.

—John Russell has been secured by Charles H. Hoyt to manage the New York business of one of his new plays, either the Tin Soldier, The Hole in the Ground or A Train of Cars, which he intends producing in this city at an early date.

—Since taking hold of the Peoria (Ill.) Grand Opera House, Manager Lem H. Wiley has had most flattering success, due to the fine line of attractions he has presented. His house is one of the largest and best conducted in Illinois.

—While rehearsing a bowie-knife duel which occurs in Elliott Barnes' new play, The Detective's Oath, last Saturday, Ivan Peronet received a severe stab-wound in the hand, which prevented his opening with the company on Monday night.

—W. B. Moore, manager for Adelaide Moore, writes to correct a statement that George Morton is leading man of the company. Charles Bennett occupies that position. On account of Miss Moore's health the company did not play last week.

—William R. Hayden states that Thomas W. Keene has been travelling for six years, and that he has accumulated in that time a fortune of $75,000. It is proposed that Mr. Keene shall reopen in Chicago on August 31, remaining there two weeks.

—Under the title of The Maid of Honor, the Boston Ideals produced an English version of Halevy's opera, Les Mousquetaires de la Reine, at Troy, N. Y., on Monday night. It was well received. The opera was repeated at Albany on the following night.

—The new $50 000 theatre in Hoboken will be opened in the Fall. Robert Wareing, manager of the present Hoboken Theatre, is the largest stockholder and will be the manager. The house, which will have a seating capacity of 1,200, will bid for the big attractions.

—The following tour of the German Metropolitan Opera company has been arranged by H. S. Taylor: Columbia Theatre, Chicago, March 15, two weeks; Olympic Theatre, St. Louis, one week; Cincinnati and Cleveland, one week, and Baltimore and Washington, one week.

—Mart Hanley claims that The Leather Patch, from a financial point of view, is the biggest hit that Ed. Harrigan ever made. His Squatter Sovereignty had up to its advent been the most successful, but the last play from his pen promises to far exceed it in the line of large receipts.

—H. S. Taylor left the city on Tuesday evening for Buffalo and Cleveland on business connected with theatres in those cities. He is expected to return by Saturday. His absence will give Horace McVicker an opportunity to finish the third act of the new play he is writing for Mme. Janish.

—Woolson Morse and Edward Holst, authors of Hot Water, have brought suit against Alice Harrison's manager for royalties and the return of their play. Three weeks is given the manager to prepare his defence. In the meantime Miss Harrison still appears in Hot Water, a bond having been filed.

—The Belle Cole Concert company will leave for a tour of the North shortly. It will comprise Belle Cole, contralto; Edna Day, soprano; Miss Bogardus, pianist; Wilbur Gunn, tenor, and James Blamphin, harpist. F. E. Davis, late of the Mendelssohn Quintette Club, is the business manager.

—David Belasco is at work on a new play, entitled My Hetty. It will be produced next season at a New York house, if satisfactory arrangements can be made. Louise Dillon will create the part of Hetty, while negotiations are under way with a strong leading man for the principal male character.

—Having suppressed Sunday theatricals, the Cincinnati Law and Order League has made a move upon Manager James S. Hutton and his Battle of Sedan; but Mr. Hutton refused to yield, basing his action upon the ground that his entertainment was not of the class interdicted by the Sunday ordinance.

—James G. Miller, manager of Comstock's and the Grand Opera House, Columbus, O., arrived in the city during the week. For next season he has secured Mary Anderson, Mme. Janauschek, the Florences, Nat Goodwin, Tony Pastor's company, Aimee, Alone in London, the Rag Baby and the Tin Soldier.

—Mortimer Murdoch's play, Old London, will be given a first American production at the Front Street Theatre, Baltimore, on March 8. The author will assume his original character of Nanty. The drama was produced at several London theatres some fifteen years ago, and was successful there and throughout the provinces.

—Georgie Parker's movements in the new burlesque, The Princess of Trebizonde, at Koster and Bial's might be termed a "study in limbs." Such elastic extremities are admitted to be a revelation. The singing of Louise Lester in the character of Prince Raphael is far better than is usually heard at a concert-hall, and adds greatly to the success of the new piece. It will no doubt have a long and successful run.

—At the end of this week John A. Mackay will permanently retire from the cast of Evangeline at the Fourteenth Street Theatre, his place being taken by George A. Schiller, who formerly played Captain Dietrich. Mr. Schiller essayed the part at a Saturday matinee a few weeks ago, and made a success of it. He played it again at yesterday's matinee, and will repeat it at Saturday afternoon's performance. Dan Mason will play Captain Dietrich.

—Pepita, which is being rehearsed at the Union Square Theatre, will be produced at that house on March 15. Among the latest engagements made are those of Gracie Wilson and Lizzie Hughes, as well as one the prettiest ballets ever gotten together. Fred. Solomon, the comedian, and a brother of Edward Solomon, who is at present starring in the West, will probably be secured for one of the leading parts.

—William Garen, business manager for Frances Bishop, in Muggs' Landing, arrived in the city on Monday, and reports that the business done by his star in Philadelphia last week was phenomenal, the receipts amounting to over $5,000. Already twenty-four week stands have been booked for next season. Miss Bishop will make her first appearance in this city next season, having secured time at the Grand Opera House, the Third Avenue Theatre and the People's.

—Mishler's Academy of Music, Pa., is to be razed. The last [illegible] therein was given on Monday [illegible] 22. The Academy was opened [illegible] 1872. It is now to be converted [illegible] ness building—stores, offices, etc. Mr. [illegible] ler has begun the erection of a [illegible] about a block distant from the site of the [illegible] It will have a front of 80 feet and a depth [illegible] 135. The stage will be 48x80. The seating capacity will be 1,600. The opening will take place on Monday, Oct. 11.

—Several errors inadvertently crept into a statement last week regarding E. E. Kidder, the well-known playwright, and the piece which is now occupying his time. Instead of a new version of Three of a Kind which he is rehearsing with the Salsbury's Troubadours, it is his rewritten farcical comedy, Tom, Dick and Harry, and instead of his new farce comedy satirizing the craze of society girls for actresses, which is actually becoming a fact in the Capital City, it ridicules the passion of the upper ten for handsome actors.

—Part of the receipts of Monday night's performance at the Academy of Music for Tony Pastor and his company was given to the charity fund of the George Washington Camp, No. 1, U. S. War Veterans. These gentlemen responded in turn by giving Mr. Pastor a surprise. When the genial manager went on the stage to sing the scene was drawn off, showing the back set as a camp filled with the Dahlgren Post Drum and Fife Corps and a company of the Sixty-ninth Regiment drawn up in line. Colonel James M. Varnum, Commander of the Camp, led Mr. Pastor down to the footlights before he could recover from his surprise, and after an elaborate speech handed him, on behalf of the organization, a very handsomely engraved gold badge of the veterans, studded with diamonds, at the same time informing him that he had been made an honorary member of the Camp. Mr. Pastor had fully recovered Mr. Pastor thanked the donors heartily.

TELEGRAPHIC NEWS.

SPECIAL TO THE MIRROR.

SAN FRANCISCO, Feb. 22.—[illegible] at the Baldwin to-night. Packed [illegible] Scored instantaneous success. Bush Street [illegible]

CHICAGO, Feb. 24.—The Columbia Opera House, is doing a good [illegible] Performance pleasing. Aphrodite at [illegible] terrible rubbish—large business. Murray and Murphy, at the Columbia, are drawing fair. Clio at Hooley's; Shadows of a Great City at McVicker's—about the same. A Russian man, at the Academy, good.

TAUNTON, Mass., Feb. 24.—Fanny Rice has captured Taunton with Nadjy. Houses packed downstairs and [illegible] ous. Made return date for Thursday.

ELMIRA, N. Y., Feb. 24.—Cora Tanner turned people away from the Opera House last night, and at prices one-third higher than usual. She appeared to good advantage as Cora in Article 47. Much appreciated by fashionable audiences.

INDIANAPOLIS, Feb. 24.—The Multon company at the Grand drew [illegible] standing-room only. La Mascotte [illegible] received. The Wilbur Opera company at the Museum tested the strength of the [illegible]

BOSTON, Feb. 23.—Crowded houses yesterday and last night. Dan Thompson at the Bijou; Boston; Lydia Thompson at the Howard; Jilt at the Boston Museum; T. P. O'Connor's Minstrels at the Globe; Masque of Kings at the Park; The Mikado at the Hollis Street Theatre; Sardou's Fedora at the Windsor; Japanese Village and The Dahomeans at World's Museum.

DETROIT, Feb. 23.—Hoyt's Tin Soldier opened to big business at the Detroit Opera House, all were thoroughly satisfied with the production. The frolic of the play, The Australian Dodge, drew a large company at Whitney's drew a [illegible] and [illegible] the biggest gallery business [illegible] in the history of the theatre.

PROVIDENCE, Feb. 23.—The Providence Opera House was packed both matinee and evening yesterday to see Miss Mather in The Lady of Lyons and Romeo and Juliet. The curtain did not go up nor ring down until long past midnight. The advance sale for the week at this house is reported at $4,200.

ALLENTOWN, Pa., Feb. 24.—The [illegible] opening of Music Hall by the Boston Ideal Opera company Monday night was a great success. Every seat in the house was sold before the doors were opened, and many were turned away. The theatre was [illegible] and presented the appearance of a [illegible] den. The opera, Il Trovatore, was presented in fine style.

ROCHESTER, Feb. 24.—The Corsican Brothers opened at the Academy Monday afternoon to large house. They are doing the Mikado in fine style. The company contains several excellent artists.

BUFFALO, Feb. 23.—Large houses prevailed everywhere on Monday, both in the evening and at the matinees. The standing-room sign was displayed at the Court Street Theatre, where Nobody's Claim was to be seen.

PITTSBURG, Feb. 24.—Nat Goodwin, with his Saurian Skating Rink, has caught on immensely. Packed houses are the rule. The Opera House was well filled on Monday evening. Kate Claxton, supported by C. A. Stevenson, Harry Lee and a competent company, produced for the first time in this city Called Back. The play made a favorable impression. Henry E. Abbey was in town for a short time Sunday. He says neither Mary Anderson nor Judic can be induced to play in Pittsburg, as they are both afraid of the "grip."

WASHINGTON, Feb. 24.—Modjeska opened at Albaugh's Monday night to a very fine house. Donna Diana was the attraction. She will undoubtedly do a very large business during the week. W. H. Gillette opened in The Private Secretary at the National with a Monday matinee. Not very large audience. Held by the Enemy next week. Manager Harris is greatly pleased with the success of his first week at the Bijou. The opening matinee, Monday, was attended by as many as could get into the house, the attraction being the Miaco Humpty Dumpty. On Tuesday afternoon a performance of A Russian Honeymoon was given at the National Theatre by a party of amateurs, mainly from New York, for the benefit of the Ladies' Mount Vernon Association. It was quite a society affair.

HORNELLSVILLE, N. Y., Feb. 24.—The opening of the New Alcazar Opera House last night by the Foresters, the standing sign was displayed at 7 40.

FRANK H. [illegible]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible] in A Great Wrong Righted, and Cora Tanner in Alone in London, three nights each. A Prisoner for Life with J. B. Studley in the title role, will fill week of March 8, and Romany Rye and Louise Pomeroy following week.

TRENTON.

Taylor Opera House (John Taylor, manager): Kate Claxton, an old favorite here, presented her new play, [illegible] Patch, 17th, to an overflowing house. Co. and play well received. Alone in London March 2, 3; Suydam's Humpty Dumpty 5th, 6th; Emma Abbott Opera co. 10th.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Tony Hart presented his Toy Pistol 17th, charging regular rates of admission. The performance was not smooth nor at all satisfactory, and the $600 audience felt decidedly sold.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Duff's Mikado co. drew good-sized houses week of 15th. Clara Morris 25th, 26th, 27th.

Court Street Theatre (H. R. Jacobs, manager): Henry Chanfrau's business in Kit last week was very good.

The Adelphi (T. E. Snelbaker, manager): Business was less than the average last week. The olio included the Gregory Brothers, acrobats, and the Four Comets—Hawley, Walsh, Manning and Williams. Daly's co. this week.

Items: The Museum's business continued its success during last week, Lottie Church presenting Unknown and Trix. A canine drama, with the Leonzo Brothers and their dogs, is the attraction this week. Curio hall has been reopened.—Emma Thursby gives a concert at Liedertafel Hall next Thursday.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Crowded houses greeted J. Z. Little's version of The World last week. The play was produced with fine accessories and good stage work. The raft scene deserves special mention. This week, Corinne Merriemakers. Next, The Streets of New York.

Grand Opera House (P. H. Lehnen, manager): Barlow, Wilson and Rankin's Minstrels did a good business 16th and 17th. House closed remainder of the week. This week, Minnie Oscar Gray at low prices.

Casino: Sheehan and Coyne's comb. drew largely last week. Present week the Julians and straight variety.

Items: Milt Barlow failed to put in an appearance on the stage with his troupe while here. It was announced that he was sick. But the fact is, that he has severed his connections with the co., and is very bitter in his denunciation of his partners, George Wilson and Carl Rankin, and Manager Daniels. Barlow claims that he has been ignored as an artist, and ruined financially by his associates. Mr. Barlow is at his home in this city, and has not as yet decided upon his future movements. —The past week appeared to be one of presentations at the Academy. Frank Moynihan, of The World co., was presented with a fine watch and chain by his friends here, and George O. Morris, manager, was the recipient of a gold watch and chain from the members of The World co. Mr. Morris in turn presented Frank Edwards, press agent of the Academy, with an elegant pair of diamond and gold cuff buttons. The World was witnessed by 17,000 (round numbers) people at the Academy last week.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): The return of The Rajah after two seasons' absence was warmly welcomed by the admirers of this pretty play during the first half of last week. Audiences of fair proportions greeted the performances, and the cast was highly satisfactory. J. G. Saville was careful and easy as The Rajah, and Billie Deaves was equally charming as Gladys. Closed doors during rest of the week.

Museum (Jacobs and Proctor, managers): Some of the largest audiences of the season were attracted here last week to see the popular favorite, Corinne. The repertoire given consisted of The Mikado, Capers and Girofle-Girofla, and the little star and her co. appeared to good advantage. George Boniface, in The Streets of New York, is announced for current week.

Provision: The Silbon co. appears at the Central Theatre this week.—The Academy of Music was devoted to other than theatrical purposes last week, and will so continue during the present.

UTICA.

Utica Opera House (Theodore L. Yates, manager): George S. Knight and wife in Over the Garden Wall, to a crowded house 19th. March 1, week, Bristol's Equine Show.

City Opera House: Agnes Wallace-Villa comb. had a good week's business 20th. Pauline Markham, [illegible] week.

Mira's Music Rooms: The Sheppard Sisters closed a week's engagement 20th; packed house the rule. Caldwell Sisters 22d, week.

Gammel's Casino (G. W. Gammel, proprietor): Leslie and Hardman filled this house on every evening week ending 20th.

TROY.

Rand's Opera House (Gardner Rand, manager): Tony Hart and his Toy Pistol co. gave two performances 15th and 16th to good attendance, which at times showed their appreciation, but it is doubtful if they would care much to see it repeated. Bessie Cameron must have felt flattered by the large and enthusiastic audience which greeted her on her appearance as Young Mrs Winthrop, 19th and 20th, many of whom were her friends and personal acquaintances. Miss Cameron is a Trojan. The Boston Ideal Opera co. will pack this house, as usual, 22d, and will present for the first time in English the musical comedy A Maid of Honor. John Stetson's Mikado 25th, 26th and 27th.

Griswold Opera House (Jacobs and Proctor, managers): Immense audiences were attracted last week to witness the beautiful scenery of Harley Merry's drama, The Argonauts of '49. This week The World, followed by Corinne and her Merriemakers.

Grand Central Theatre (P. Curly, manager): Budworth and Brimmer in Stray Tips; Emmerson and West, Hughes and Lynch, Thomas A. Lord, Jennie Cunningham and Mabel Myrtle will furnish amusement for current week.

OSWEGO.

Academy of Music (John R. Pierce, manager): Professor Bristol's trained horses have filled out the last week with nine performances, giving the best of satisfaction to good business.

CORTLAND.

Cortland Opera House (Warner Rood, manager): Bartley Campbell's Siberia 15th, to good business. Had the weather been good, standing-room would have been at par. Excellent satisfaction.

KINGSTON.

Music Hall (Dubois and Nichols, managers): Reilly and Woods' Specialty and Comedy co. 19th; good house; excellent performance. Ramza and Arno, horizontal-bar performers, are immense in their specialty. The Wood Family, the London quartette, carried the house by storm, and were encored several times. Reno and Reilly, cartoonists, are masters of the art, and their sketches and caricatures are extremely natural and life-like. All the members of this co. are artists of decided ability.

AUBURN.

Academy of Music (E. J. Matson, manager): Barlow, Wilson and Rankin gave their usual good minstrel entertainment 15th to a crowded house. The Rajah was presented to a good-sized audience by a Madison Square co. 18th. The co. is good.

COHOES.

Opera House (P. J. Callan, manager): Over the Garden Wall was produced 17th by those well-known artists, Mr. and Mrs. George S. Knight, and a decidedly successful hit was the result—in fact, they captured the town. The merriment, which begins at the rising of the curtain, soon became contagious, and continued with scarcely an interruption until the final fall. The entire co. was well received; especially so were John [illegible] and George W. Munroe, who, by-the-way, have concluded to star jointly next season in a new comedy by Scott Marble. These gentlemen are candidates of much merit, and considerable of the success of the play is due to their artistic efforts. It is proverbial for the human family to take the bitter with the sweet; therefore, we took our medicine like good people that we are, when Our Jonathan was produced 18th by the [illegible]-Vivian co. It was a terrible dose, and I have fully resolved from this time forward to take no Moore-[illegible] in mine. The co. and play are more suited for the [illegible] towns, or some lone isle where the English language is unspoken. And yet I have seen worse, but not [illegible]. Neil Burgess as Widow Bedott, 27th.

OWEGO.

[illegible] Opera House (S. F. Fairchild, manager): The [illegible] Comedy co. closed a two weeks' engagement 20th, playing to only fair business. Dan [illegible]

SALAMANCA.

[illegible] House (Hudson Ausley, manager): Pat Rooney [illegible] to good business. Co. good, and general [illegible] given. Mattie Vickers in Jacquine, 17th, [illegible] house. Miss Vickers has improved a great [illegible] her last appearance here two seasons [illegible] Rogers was as good as usual. Rest of [illegible] has been revised and improved since [illegible] Miss Vickers informs me she will have [illegible] the hands of E. A. Locke for next [illegible]

LOCKPORT.

[illegible] House (John Hodge, proprietor): [illegible] 18th and 19th, in Othello, Narcisse, [illegible] and Don Caesar de Bazan to the best business of the season. Standing-room sign displayed as early as 7.30 evenings of 15th and 17th. Panic prices. A. R. Brooks, formerly of this city, who has been with Bandmann for two seasons, played Iago, in Othello, 15th, and was twice called before the curtain.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): May Blossom 16th, to a fair house. McIntyre and Heath's Minstrels 20th, to crowded house.

OHIO.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): The Wellesley-Sterling Danites co. did the regulation business—full house every performance. On Friday afternoon Harry M. Brown was so badly "chawed up" by the dog, Monarch, that he will not be able to go on for some days. This week, the Breadwinners; next the Silbons.

Items. J. B. Polk in Mixed Pickles gave one of the most enjoyable performances of the season, 19th, 20th. Alex. Vincent as Hiram Brown was a great favorite and received a round on every entrance.—The Elks have secured a suite of rooms and will soon be in good shape to entertain visiting brothers.—Manager C. A. Miller has returned from New York.—Charles H. Day is in town. He will go with the Sells Brothers circus this season.—Schneider's Garden has been fitted up with a stage and scenery, and regular performances will be given there after next week. Phil. Beltzer will have charge of the stage.

DAYTON.

The Grand (Reist and Dickson, managers): The Bennett and Moulton Opera co. closed a very successful engagement of ten nights and four matinees, 20th. The sign "standing-room only" was conspicuously displayed at each performance, and on several nights "no standing room" greeted the late arrivals. During the engagement the following popular operas were acceptably given, The Mikado, Pinafore, La Mascotte, Olivette Chimes of Normandy and Girofle-Girofla.

Cues: The Bennett and Moulton Opera co. have been booked for one week in May.—The event of the season will be the appearance of Fanny Davenport in Fedora, March 3.—The orchestra of the Grand play in Middletown, O., 25th. The citizens of the paper city will have quite a treat, as the Grand Opera House orchestra ranks among the first in the West.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Hardie and Von Lear's Brave Woman co. 17th. Fair attendance; co. gave good satisfaction. Si Perkins by Frank James and co. 18th, was greeted by a good house. Perkins kept the audience delighted with his flow of wit. Draper's Uncle Tom's Cabin co. played to good houses 19th and 20th, at ten, twenty and thirty cents. Mestayer-Vaughn We, Us & Co. the 25th.

Item: The Brave Woman co. en-route here missed train connections at Corry, Pa., and chartered special train to Erie to connect. The distance from Corry to Erie, thirty-seven miles, was made in forty-two minutes. Some of the party were almost grey at the end of the run. The manager of the co. states that the treasurer, Wilkes McClave, will shortly be wedded to a well-known actress now starring.

LIMA.

Faurot Opera House (Quincy Kilby, manager): A good-sized audience greeted Tannehill's Fun on the Bristol 18th. Excepting Miss St. George Hussy, the co. is only fair. Heege's Bad Boy opened a two nights' engagement 19th, to a good house. Gus Heege as Lusher Stubbs, and Ida Blake as Hennery Peck, are very good, and are supported by a good co. We, Us & Co. 25th.

Items: Manager Tannehill is very indignant over the dispatch from Indianapolis in Sunday's Cincinnati *Enquirer*, stating that the co. had stranded. He says it was the fault of a *Journal* reporter who hastily printed the rumor without attempting to learn whether it was correct.—Heege's Bad Boy is really Mark Twain's Tom Sawyer, and reminds me of the time I produced the latter in sixteen acts, with waits between each long enough to teach the co. the next following. I think my production was the first on record.—We have literally struck oil here, and our city is on the boom and promises to become the Bradford of Ohio. The city is filled with oil speculators and workmen, and Manager Kilby is correspondingly happy; for they attend every performance at the Opera House and want the best seats they can get.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): The Wages of Sin did not receive a very cordial greeting 18th, owing to two counter attractions; but those present were well pleased with Harvey's melodrama. It is a strong, well-constructed play, replete with pretty sentiments and well rounded periods. And being interpreted by an excellent co., was seen in its best light. It is one of the few plays of its class so full of intrinsic worth that it does not depend upon the stage carpenter and scene-painter or upon sensational mechanism for its success. At the head of the co. stands Charles C. Maubury, whose impersonation of the curate, George Brand, was a finished piece of acting. His dignified bearing and impressive manner warmed the audience toward him, and he was several times called before the curtain. Eleanor Carey was sufficiently strong as Ruth the wronged wife. Mark Price as Stephen Marler was not above the ordinary ruffian. His pal, Ned Drummond, played by Owen Westford, was well done. Fred Sackett as Harry Wentworth, W. C. Deal as Josiah Dean, and Lisette Le Baron as Rose, were all good. Susie Russell was exceptionally clever in the role of the debutante, Julianna Bloggs. But one of the best hits was made by Mrs. Harry Courtaine, who did the part of the old "coal and 'taters" woman, Jemima Bloggs. She gave the best bit of low comedy playing that I have seen since Mrs. Annie Yeamans was here. Her acting was so quaint and unctious that she became at once a prime favorite.

Bijou Theatre (Dr. O. C. Farquhar, manager): E. F. Benton's co. in Scott Marble's comedy-drama, Silver Spur, began a three nights' engagement 18th. Business was only fair. The story of the play, though scarcely plausible, is knit well enough as to hold earnest attention. Blanche Vaughan as the heroine, Elgie, did not display an abundance of dramatic fire; her songs and dances were well received. Millie Willard was efficient as Helen Tracey. Sol Aiken and Charles Theodore furnished most of the comedy element as Jugg and Bush. Both are clever comedians, but are inclined to overdo the business of their parts. Rest of co. fair.

NEWARK.

Music Hall (J. H. Miller, manager): As I predicted last week, a large audience greeted Effie Ellsler, in Woman Against Woman, 18th. One of the finest and most highly appreciated performances of the kind we have had this season. Effie Ellsler as Bessie Barton, and Frank Watson as John Tressider carried the honors and were called before the curtain at close of the third act. Arne Walker Dramatic co., at reduced prices, 25th 26th, 27th.

Opera House (J. B. Jones, manager): Only fair house attended Wages of Sin, 19th. On the list, another Mikado, 25th.

Items: The improvements Manager Miller has made in the orchestra can be readily seen. It made the time between the acts much pleasanter. Manager Miller presented the audience with very fine souvenirs on the occasion of Miss Ellsler's fourth appearance in Newark. The MIRROR man of Zanesvile spent Washington's Birthday in our city.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Louise Sylvester in A Hot Time, was liberally patronized 20th, giving the best of satisfaction. The performance was very good and created much applause. Dupres and Benedict Minstrels failed to show up 17th. Breadwinners, March 1 and 2; Arne Walker 8th, 9th, and 10th.

IRONTON.

Masonic Opera House (B. F. Ellsberry manager): Ford's English Opera co., 18th, in The Mikado, and 19th, in Three Black Cloaks, to good business.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Effie Ellsler, always a favorite here, appeared in Woman Against Woman 19th, 20th, with matinee 20te, to good business.

Black's Opera House (Samuel Waldman, manager): The finest attraction this season at this house was the Wages of Sin, 20th. Fair business only. Bandmann 25th, 26th and 27th.

CIRCLEVILLE.

Colosseum Opera House (T. Blackstone, manager): Leland's Opera co. appeared in The Mikado 17th. Large house only tolerably well pleased with either co. or opera, March 4, 5, 6. Ashton Brothers' Star Specialty co.

Item: Owing to the great and continued success of the Colosseum there is considerable talk of a new opera house. Knights of Pythias have in contemplation a stock co. with that end in view. Also it is rumored that five of our rich citizens intend putting up $10.000 each and beginning to build the coming Summer. In either case it will be far along in '87 before the new house could be opened.

FREMONT.

Shedd's Opera House (Charles Marr, manager): Buffalo Bill co. 15th to $300. Report business good for the last two weeks. At Omaha played to two of the largest audiences, receipts amounting to $1.600

LANCASTER.

Chestnut Street Opera House (H. Wilkiemeyer, manager): On the 17th to a large and appreciative audience Effie Ellsler in Woman Against Woman.

YOUNGSTOWN.

Opera House (J. W. McKeown, manager): The Parlor Match co. played a return engagement 15th, to a full house. The Hazel Kirke co. booked for 19th failed to connect.

In the Wings: Henrietta Crosman, of this city, has tendered her resignation as Young Mrs. Winthrop. Alleged cause—failure of manager to complete contract.—D. H. Wilson, of the Ivy Leaf co., is negotiating with Lester Wallack for permission to produce Rosedale in this city in May.

TIFFIN.

National Theatre (E. B. Hubbard, manager): Benton's Silver Spur co. 15th to large audience. Miss Vaughn as Elgie kept the audience in good humor.

XENIA.

Opera House (J. A. Hivling, manager): The Leland Opera co. produced The Mikado 15th to small business (second time here and bad night.) Co. a small one but all characters well sustained.

Item: J. McCullum, a former resident of this city, but now proprietor and manager of the Montezuma co., was here 19th.

SALEM.

Ida Siddons' Burlesque co. played to a full house 19th. The performance was first-class; nothing said or done to shock modesty.

Items: Mal. Hawley, of the Alone in London co., spent Sunday in this place visiting friends.—Thanks to Manager Rice of Ida Siddons for courtesies.

OREGON.

PORTLAND.

Casino Opera House (W.H. Kinross, acting manager): The Thompson Opera co. opened its sixth week in this city in Billee Taylor. Crowded house. Falka 22d

Items: Cal Wagner's Minstrels opened at the New-market Theatre 17th.—It has been rumored that W. A. Thompson of the Thompson Opera co. contemplates the erection of a theatre here in the very near future.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Hoyt's Rag Baby was given last week to only mediocre business. The performances of Frank Daniels and Fannie Rice were quite commendable. Kate Claxton in Called Back, 22d; Adelaide Moore, March 1.

Library Hall (Frederick A. Parke, manager): Alone in London, played week ending 20th to fair business. Nat Goodwin's Skating Rink, 22d; Carleton Opera co., March 1.

Academy (H. W. Williams, manager): Nelson's Coterie, a comb. gathered together by the management to fill in last week played to moderate business. The St. Felix Sisters and Harrington and Johnson furnished the best features of the performance. Ida Siddons' comb., 22d; Nobody's Claim, March 1.

Harris' Museum (P. Harris, manager): Joseph H. Keane in Rip Van Winkle packed the house last week. The Stranglers of Paris, 22d; Ethel Tucker, March 1.

Chalet Museum: Continues to enjoy a liberal patronage.

Items: George Appleton one of Goodwin's right bowers was in town last week hustling in the interest of the Skating Rink.—Scott Steele has taken charge of the St. Charles Hotel, the temporary resting-place of nearly all professionals coming this way.

HARRISBURG.

Opera House (Markley and Till, managers): The Wages of Sin was presented to fair business of the top-heavy order 15th. The drama was ably given by the co. (with a few exceptions) who played it last year, and achieved a great success. Charles Maubury was very effective as George Brand, while Mark Price was a most consumate villain as Stephen Marler. It was with supreme satisfaction the audience witnessed his knocking out by the Curate. Eleanor Cary nobly filled the part of Ruth, and the others of the co. did most admirably. In fact there was no weakness in the cast; even in the small parts the same uniform excellence was shown. The Mikado was presented in a very entertaining guise to fairly good business by the Alfa Norman Opera co. 17th. The Katisha of Annie Maxwell was the best essay of the character we have had this season, and they have not been few. Lillian Martinez was archly naive as Pitti-Sing, and Yum-Yum by Alfa Norman was good enough to please the audience. Ellis Ryse as the Mikado sang the music strongly and delivered his lines with good effect. Nanki-Poo was handsomely pictured by Henry Hallam, whose pleasing tenor was heard with much pleasure, while James Peakes assumed the onorous duties of the multifarious offices of Pooh-Bah with the dignity which such a large load of honors exacted, and in strict accordance with the civil service law of Japan. The opera was evidently suited to the calibre of this co., and they made the most of it. Siberia 20th. This fine drama was given by a co. superior in merit to the average co. and pleased a large and select audience. The scenery was fine and much-admired. Atkinson-Cook co. 22d week.

Items: The management of the Wages of Sin co. desire it to be announced that The Breadwinner co. use the firm name of Maubury and Overton without authority, and expressed their indignation in very severe terms.—The local critic was very severe on the Norman Opera co., and he (being several) spread himself over much paper.

JOHNSTOWN.

Johnstown Opera House (Weaver and Jordan, managers). Wages of Sin 17th, to large house. Mr. Maubury received a call before the curtain after the fourth act, which attests to satisfaction given by this co. Alfa Norman's Opera co. in The Mikado 19th, to fair house. This co. gave entire satisfaction. Special mention should be made of Henry Hallam as Nanki-Poo, Ellis Ryse as the Mikado and Annie Maxwell as Katisha.

READING.

Academy of Music (John D. Mishler, manager): The Alfa Norman Opera co. in The Mikado, 16th, drew a large house and gave a good performance.

Grand Opera House (George M. Miller, manager): Week of 15th Katharine Rogers presented Miss Multon, Led Astray, Claire and the Forgemaster, A Dangerous Lady, Hunted Down and Sea of Ice. The performances were well received. Lester, Williams and Yeamans in A Parlor Match 27th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Alfa Norma Opera co. in The Mikado to good business 15th. Though several of the characters were a little weak, the opera was well rendered. Flora Moore in A Toy Pistol, to only a fair house. 16th. The play is very weak and is poorly suited to display the talent of the co., which is very good. They made the most out of it they could. Ashton Brothers' Specialty co. to good houses 19th and 20th. A good variety co., with attractive features, including the Yang Yings and Shedman's Dog and Monkey Circus.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Bartley Campbell's Siberia, 17th and 18th, to large business. The co. throughout is first-class, and the scenery carried is fine.

ERIE.

Opera House (Henry A. Foster, manager): A Brave Woman played a return date 16th to but fair business. James Hardie and Sara von Leer repeated their former success, but the co. was in many respects inferior to that on the first visit. The Lillie Hinton co. appeared latter part of week in Fanchon, Pygmalion and Galatea, Little Barefoot and Engaged. All were presented in a creditable manner.

CHAMBERSBURG.

Repository Hall (R. C. Severds, manager): James Owen O'Conor a tragedian of much merit and sterling ability, delighted two large audiences, 19th and 20th, with his splendid portrayal of Othello and Hamlet. His Othello was best received, and it is safe to say he is one of the best exponents of this character now before the public. His support was excellent throughout, Charles Mortimer as Cassio and Horatio lending the star valuable assistance and gaining for himself an enviable reception. Frank E. Mason was also very good, as was George Lascelles, Edward N. Hoyt, Marion Wallack and Mme. Rosina Neuville. George M. Lewis' Two Orphans co., March 2 and 3.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): James O'Neill in Monte Cristo 20th. Closed a very successful week's engagement.

Providence Opera House (Robert Morrow, manager): Margaret Mather opened Monday afternoon for the week in The Honeymoon, followed in the evening with Romeo and Juliet. The house is nearly all sold for the entire week. Next week, T. P. and W. Minstrels.

Theatre Comique (J. D. Hopkins, manager): The Gaiety Burlesque co. and the Lilly Clay comb. will appear here all of this week. The Silbons gave an excellent entertainment last week and drew packed houses.

Items: Manager W. E. White's Skating Rink is doomed. It is opened only three nights a week.—The Westminster Musee opens March 1.—Emily Handy, of this city, has joined one of Stetson's Mikado cos.

WOONSOCKET.

Music Hall (P. S. Luce, manager): Lester and Allen's Minstrels appeared 16th to poor business. All their best talent have left the co., and the remaining members are—well, simply poor.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Coming so soon after the Abbott co., and charging opera prices instead of regular rates. Rhea's engagement was rather lightly attended. She appeared 15th and matinee and night 16th, in The Power of Money, Country Girl and A Dangerous Game. Rhea is a remarkably handsome woman, and in light, unemotional characters is charming; but we cannot say she has improved in acting or accent. In her rapid passages she is almost unintelligible. She is decidedly at her best as Helene in Arcadia. The support, with the exception of George Learock and R. G. Wilson, is inferior to her former co. Tony Denier's new Humpty Dumpty drew large houses 17th and 18th. A special matinee was crowded with children, who screamed at Humpty Dumpty's numerous dilemmas and comicalities. Among the specialists, the Leonardt Brothers, acrobats, were good.

TENNESSEE.

CHATTANOOGA.

James Hall (Stoops Brothers, managers): Clara Louise Kellogg 15th to a large and appreciative audience. Strakosch Opera co. 19th; big house. Il Trovatore was changed to Martha, causing some dissatisfaction. Stage not suitable for Il Trovatore. Largest number seats ever sold in advance.

Squibs: Professor Stevens, former leader of Miles Orton's band, is sojourning in Dalton, Ga., and has accepted the leadership of the R. E. Lee Orchestra.—Under the efficient leadership of the *Times* proprietor Mr. Adolphus S. Ochs, a company of forty has been formed with capital, $40,000, to remodel the present James Hall. It will have the different modern improvements, leaving parquet, dress circle, balcony, colored and white galleries. This, with the proposed Winchester Opera House, and another proposed by Peoples Brothers, makes three places of amusement that have been suggested. It is hoped it may not be all wind.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Lotta played a very successful engagement of three nights and matinee 15th, 16th and 17th. Her new plays, Mlle. Nitouche and Larks, do not seem to give such general satisfaction as Musette, which was given at the closing performance, and drew the largest and most appreciative house. Fanny Davenport, in Fedora, appeared 18th, 19th and matinee 20th to very large and fashionable houses.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Miner's Silver King co. opened 15th and played three nights and matinee to fair business. After an absence of four years, Lotta played two nights and matinee to the largest houses of the season. Although Lotta and most of her co. were suffering with severe colds, they sent their audiences away with the thought, "There is but one Lotta."

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Fanny Davenport's engagement 17th was the theatrical event of the season. "Standing room" sign was displayed when the doors were opened; every seat in dress circle and parquette sold in advance. Receipts over $600. Of the artiste nothing can be added to previous flattering notices; she was simply captivating to the large and intelligent audience, with Mantell coming in for his full share of appreciation. Recalls repeatedly, with a double at the end of the last act. Janauschek in Mary Stuart Friday, 26th, Camilla Urso 1st, Minnie Maddern 9th.

TEXAS.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Annie Pixley made her first appearance here 10th, presenting M'liss to a good-sized house. The performance was excellent in every respect, and the audience left the theatre thoroughly delighted. To use the vernacular of the day, Miss Pixley is simply immense. I must make special mention of her fine voice, her singing being quite a feature. Each gem was heartily applauded, and the lady was most generous in her responses. The supporting co. was all that could be desired, and rendered good service. M'liss was repeated 11th and matinee 13th, Zara being the bill for 12th. In Zara the star is equally at home, though the support in general appear to better advantage in M'liss.—With the exception of the opening night and the matinee, business was light, which fact is to be regretted, as the attraction merited crowded houses.

Items: The Jennie Holman comb. was billed to appear Sunday, 14th, for one week, at low prices, but Manager Greenwall, having seen the co. perform in an interior town, cancelled the engagement.—Owing to a small smash-up on the railroad a short distance above the city, the Pixley co. were forced to lay over till Sunday morning, thereby losing a night in San Antonio.

TEXARKANA.

Ghio's Opera House (J. C. Reiley, manager): Daniel Sully in Corner Grocery played 11th to big business. M. B. Curtis in Spot Cash packed the house 17th. He scored a success and was called before the curtain repeatedly. Taken From Life to fair audience 18th. Performance very fine.

Dots: J. C. Reiley, formerly of Pillott Opera House, Houston, but recently of Grand Opera House, Little Rock, Ark., has leased the Opera House here for two years, and promises to give us one of the prettiest houses in the State next year. He has already made some improvements here, and promises to make the Opera House a success, which it has never been before.

HOUSTON.

Pillott's Opera House (H. Greenwald, manager): Annie Pixley, 8th and 9th, presenting M'liss and Vera. Fair business. Jennie Holman co. 11th, 12th and 13th, at reduced prices. Very inferior performances. No more panic prices at this house. W. J. Scanlan, 25th, 26th.

Gray's Opera House (Gus Fredericks, manager): Louis Warwick, supported by the Streeper Dramatic co., is now in his second week, and has played nightly to large audiences at reduced rates. Mr. Warwick is certainly a good actor.

DALLAS.

Dallas Opera House (Trezevant and Greenwall, managers): M. B. Curtis in Sam'l of Posen and Spot Cash, 12th and 13th, to overflowing houses.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Jennie Holman opened 16th to the largest audience ever seen in this city. Divorce, 16th; Octoroon, 17th; Hazel Kirke, 18th. Large houses every night. Henry Greenwall, of Galveston, has published this co. in the Galveston *News* as being a poor affair; but we beg to differ.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): The house was filled to its utmost capacity 12th to see the Grayson Rifles. They gave an excellent entertainment, and everyone went away well pleased. Cleared nearly $800. M. B. Curtis was given a hearty welcome by a large audience 15th. When he appeared in his old stand-by, Sam'l of Posen. Byron Douglas as Jack Cheviat made the most of a weak part, while the villain of L. N. Glover was very poor. Florence Roberts was passable. The Celeste of Miss De Mer was fine. Minor characters only fair. The only co. now booked is Bidwell's in Taken from Life, 19th.

WACO.

McClelland Opera House (Sanford Johnson, manager). M. B. Curtis drew a fair house 10th in Sam'l of Posen. Sam'l stood solid with the audience from the first, and the excellent support received their share of favorable criticism. Annie Pixley, 17th, charmed a first-rate audience in the only and original Pixley way, with M'liss as the attraction. For genuine ability her support has not been equalled this season.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Annie Pixley as M'liss, supported by a good co., managed to fill the house 18th, and made a host of friends by her clever acting, which delightfully entertained all present. William J. Scanlan, March 4 and 5.

Assorted: Charles Benton has retired from the profession after serving twenty years in harness, and now proposes to settle down in Fort Worth as a plain, every-day, talk-me-to-death-if-you-can insurance agent. Success to him.—Our season of theatricals is about over; but few cos. are booked at our opera house. Charlotte Thompson did not come this way, having cancelled all her Texas dates.

VIRGINIA.

FREDERICKSBURG.

Opera House (C. E. Hunter, manager): After Dark, King Hedley and co., was presented 15th, to poor business. The play deserved better patronage.

PETERSBURG.

Academy of Music (John B. Ege, manager): Flora Moore, 18th, in a Toy Pistol, to fair business, giving universal satisfaction. Barlow, Wilson and Rankin's Minstrels 26th. Phillips' Dissolving Panorama, March 1 and 2. Calef comb., 8th, Wallick's Bandit King, 11th.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): No attraction last week until May Blossom, with Georgia Cayvan and Ben Maginly opened 19th, filling a two nights' engagement to good houses. McIntyre and Heath's Minstrels 24th, 25th.

Academy of Music (Herzog and Co., lessees): King Hedley in After Dark, while not proving a success artistically, played to good houses last week. Louise Pomeroy in a well selected repertoire of legitimate plays week of 22d.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Effie Ellsler in Woman Against Women 15th and 16th, to fair business. This is one of the best pieces of its kind presented here this season. Bella Moore presented a Mountain Pink 19th and 20th, giving three performances and doing a good business. Fanny Davenport March 6.

Academy of Music (Charles Shay, manager): The Breadwinners had fair-sized audiences last week, and presented a good play. The co. has been strengthened by Annie Russell as leading lady, displacing Rose Eaton. Burr Oaks, March 1, week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Louise Sylvester in a Hot Time opened a four nights' engagement 14th. A Hot Time is another of the light skits with which the stage is at present deluged, and which the popular taste seems to demand. The plot is flimsy, the music is bright and well rendered, the young ladies are pretty and the gentlemen are competent. There you have it in a nutshell. The Juvenile Mikado co. opened to fair business 19th. The Mikado has been produced here by competent people too often to make the children's performance at all enjoyable further than arises from the precocity of the little ones. The principal characters were very well taken, all things considered. Zozo week 22d. Shadows of a Great City week of 1st.

New Academy (Jacob Litt, manager): Closed week of 15th with the exception of 16th, when the Musical Society gave their thirty-seventh concert. The Mendelssohn Quintette Club participated, with Edith Edwards as soloist, and the concert was, as usual, a decided success. The Florences 25th, 26th and 27th.

Items: Vaudeville is the attraction at Slensby's.—At the Dime Museum the Aztecs, the Yucatan girl and other freaks are the drawing cards.—The mail-carriers' benefit at the Grand drew a crowded house 18th.—Thos. Ryan is the only remaining member of the original Mendelssohn Quintette Club.—The following advance agents are in town. Harry Mills, ahead of Zozo: C. H. Green, with Shadows of a Great City, and W. T. Elliott, in advance of the Florences.—Carleton cancelled his date at the New Academy owing to bad connections. —It is said that John Hogarty, the gentlemanly treasurer of the Academy, will act in that capacity next season with one of Hoyt's companies.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): The Juvenile Mikado co. came to a fair business 17th. The co., which is not as unvaryingly juvenile in its make-up as might be supposed from the title, certainly pleased the audience, as could be inferred from the frequent encores. The same old Uncle Tom's Cabin was with us 12th and 13th, and did a very good business without using many seats down stairs.

MADISON.

Turner Hall (Cornelius and Officer, managers): The Juvenile Mikado co. gave a fair performance to a good house 18th.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers): Lilian Olcott and co. in Lady of Lyons at matinee, and Lynwood in the evening, 13th, to fair business. Star light; co. fair. Evans and Hoey in A Parlor Match 15th, to a very large-sized audience. Not a vacant seat in the house, and everybody well pleased, as the play is very funny and the stars and co. very good. They play a return engagement in March.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager). The Mikado co. played a return engagement week of 15th, repeating its former success. Sickness has been playing sad havoc with the co. of late. J. W. Herbert, the Ko-Ko, is suffering from hemorrhage of the kidneys and Mary Beebe and Agnes Stone are down with severe colds. Alice Carle, who was ill during the former engagement, has completely recovered, and is again in splendid voice. The opera would draw another week easily. Rosina Vokes, 22d.

Theatre Royal (Jacobs and Sparrow, managers): J. J. Dowling and Sadie Hasson in Nobody's Claim were the attraction during the week. The house, as usual, was crowded to the doors at every performance. Harley Merry's Argonauts of '49, 22d.

Lyceum Theatre (J. H. Gilmour & Co., managers): J. H. Gilmour, in Lynwood, appeared 15th for a week to fair business. The play was well put on. J. H. Gilmour is surrounded by a capital co. and ought to succeed. The next attraction will be Richard Golden in the musical comedy, A Barber's Scrape, which is said to be the work of a Canadian, W. H. Fuller. Judging from the printing one would imagine the affair to be a pure steal from Dixey's Adonis.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The Devil's Auction proved to be a good drawing card week of 15th. This week, The Romany Rye, which will be under the auspices of the local military, who tender a benefit to the family of the late Sergeant Taylor, of the Queen's Own Rifles, who was a personal friend of Colonel Keys of The Romany Rye business staff. Rosina Vokes, March 1, week.

Horticultural Pavilion: The Monday popular concert announced for this evening (22d) proves to be very successful. The principal artists engaged are Juliette Gordon, Herr Jacobson and the Toronto Quartette Club.

Items: The Musin-Godowsky co. will appear in concert at the Pavilion March 1.—Arrangements are being made for the appearance of the Belle Cole Concert co. next month.

HAMILTON.

Grand Opera House (T. Reche, manager): Rosina Vokes and her excellent comedy co. played a second engagement 15th and 16th presenting a triple bill and receiving a goodly quantity of shekels from the large audiences. Miss Vokes was as much a social as an artistic success, having been entertained by the Garrick Club and several private individuals during her stay. The co. presented for the first time Our Bitterest Foe, after having rehearsed only a short time; consequently the performance was rather rough. The Garrick Club gave Ours in good style 19th to a large house. Callender's Colored Minstrels did a fair business 20th. Mikado returns 26th and 29th.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Notwithstanding counter attractions, George C. Miln had a large and fashionable audience at the opening of his engagement in this city 15th, when he appeared as Bertuccio in The Fool's Revenge. His impersonation of this role showed him to be the best actor that has been yet seen at this theatre. His powerful acting thrilled the audience, who bestowed on him rounds of applause and called him before the curtain at the conclusion of each act. O. H. Barr, Adele Payn and Miss Field were the principal support. Mr Miln appeared as Richelieu 16th, and gave an excellent impersonation of the crafty Cardinal before a good audience. He was especially strong in the curse scene, and worked his audience up to a high pitch. Willard Brigham and J. R. Armory showed to much better advantage than on the previous evening. The Fool's Revenge, Hamlet, Othello and Macbeth filled the week.

Lyceum (Robert Clancy, agent): The Guy Family have been here since last October, but will probably close their season next week and make a tour of the provinces. They have given both minstrel, operatic, variety and dramatic performances. This week they are playing Under the Gaslight. The owners of this theatre contemplate putting in a new set of scenery shortly.

Items: Stafford-Foster co. comes to Academy March 1. The Summer season promises to be very brilliant at the Academy. Among the cos. booked or negotiating for dates are Fanny Davenport, Rhea, Kate Claxton, Lizzie Evans, Redmund-Barry, J.S. Murphy and Dalys' Vacation. We have not had the Mikado yet.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): The Lytell co. closed a six weeks' season, 10th. As reported last week, the co. was booked at Fargo 15th and 16th. Have not been able to fill these dates as the co. is still here. On the 19th a complimentary benefit was to be tendered the members by the citizens. Jessie Brown and The Gov'nor will be produced.

Blizzards: Some trouble has arisen between the Lytell co. and Manager Sharp, the members of the troupe claiming that Sharp should have paid their fares back to New York at end of engagement. As there was no agreement to this effect, and as Sharp has paid all salaries in full up to 10th he claims his responsibility has ceased. There is bitter feeling.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A BRAVE WOMAN CO.: Chicago, 22, week; St. Louis, March 1, week; Chicago, March 8, two weeks; Toledo, O., 29, week.

ARNE WALKER CO.: Newark, O., 25, 26, 27; Urichsville, March 1, 2, 3; Wooster, 4, 5, 6; Mansfield, 8, week.

AIMEE: Jacksonville, Fla., 25; Charleston, 26, 27; Lynchburg, Va., March 1; Richmond, 2, 3, 4; Norfolk, 5, 6; Philadelphia, 22, week.

ABBEY'S UNCLE TOM: Edenburg, Pa., 25; Kittaning, 26; Hollidaysburg, 27.

ANNIE PIXLEY: Memphis, Tenn., 25, 26, 27; Nashville, March 1, 2, 3; Louisville, 4, 5, 6; St. Louis, 8, week.

ARGONAUTS OF '49: Syracuse, N. Y., March 1, week.

AGNES WALLACE AND SAM B. VILLA: Syracuse, 22, week; Watertown, March 1, 2, 3; Little Falls, 4, 5, 6; Ilion, 8, 9, 10.

APHRODITE CO.: Chicago, 22, two weeks; St. Louis, March 8, week; Indianapolis, 15; Louisville, 17, 18, 19; Cleveland, 22, week.

ADELAIDE MOORE: Philadelphia, 22, week; Pittsburg, March 1, week; Brooklyn, 8, week; Brooklyn, E. D., 15, week; Boston, 22, week.

AFTER DARK CO.: Washington, 22, week.

A BARBER'S SCRAPE CO.: Montreal, 22, week; Ottawa, March 1, week.

ATKINSON'S APHRODITE CO.: Natick, Mass., March 1; Milford, 2; Marlboro, 3; Clinton, 4; Fitchburg, 5; Lowell, 6; Gloucester, 8; Ipswich, 9; Amesbury, 10; Portsmouth, N. H., 11; Farmington, 12; Great Falls, 13.

ADA GRAY: Rochester, N. Y., March 1, 2, 3; Buffalo, 4, 5, 6; Exeter, N. H., 25; Portland, Me., 26.

ARTHUR REHAN'S CO.: Kansas City, 25, 26, 27; To-

peka, Kas., March 1; Leavenworth, 2; Atchison, 3; St. Joseph, Mo., 4; Omaha, 5; Council Bluffs, 8; Des Moines, Ia., 9; Rock Island, 10; Davenport, 11; Burlington, 12; Aurora, Ill., 13; Chicago, 15, week.
Atkinson-Cook Co.: Harrisburg, Pa., 22, week; Springfield, Mass., March 1; Boston, 8, week; Brockton, 15, week.
Alice Harrison: Sacramento, Cal., 27; Kansas City, March 4, 5, 6; St. Louis, 8, week.
Alone in London Co.: Cleveland, 22, week; Trenton, N. J., March 2, 3.
Artzberger Dramatic Co.: Clarion, Pa., 25, 26, 27; Oil City, March 1, 2; Union City, 3, 4, 5.
Bella Moore: Erie, Pa., 25, 26, 27; Buffalo, N. Y., March 1, 2, 3; Corry, Pa., 4; Tidioute, 5; Sheffield, 6; Erie, 8, 9, 10; Cleveland, 11, 12, 13.
Boucicault: Boston, 22, two weeks.
Bartley Campbell's White Slave Co.: N. Y. City, 15, two weeks; Brooklyn, E. D., March 1, week; Worcester, Mass., 12, 13.
Bartley Campbell's Siberia Co.: Harlem, N. Y., 22, week; Hornellsville, March 1; Olean, 2; Bradford, Pa., 3, 4; Warren, 5; Oil City, 6; Chicago, Ill., 8, week; South Bend, Ind., 15, 16; Coldwater, Mich., 17; Adrian, 18; Canton, O., 19; Mansfield, 20; Cleveland, 22, week; Akron, 29; Youngstown, 30; Uniontown, 31.
Bartley Campbell's Clio Co.: Chicago, 15, three weeks; Detroit, March 1, week.
Balfe-Lacy Co.: New York, March 15.
Beaver Comedy Co.: Osage City, Kas., 22, week; Mitchell, March 1, week.
Baker and Farron: Chicago, Ill., 22, week; Atchison Kan., March 1; Lawrence, 2; Topeka, 3; Kansas City, 4, 5, 6.
Blackmail Co.: Baltimore, 22, week; Philadelphia, March 8, week.
Bunch of Keys Co.: Boston, 22, week.
Buffalo Bill Comb.: Ogden, Utah, 25; Salt Lake, 26, 27; Sacramento, Cal., March 2, 3; Woodland, 4; Stockton, 5; San Jose, 6; San Francisco, 8, week.
Baird's Dramatic Co.: Forest, Ont., 22, week; Guelph, March 1, two weeks; St. Catherines, 15, week.
Bayse Comedy Co: Burlington, Ia., 22, week; Quincy, Ill., March 1, week.
Bert's Dramatic Co.: Sacramento, Cal., 8, three weeks.
Breadwinner Co.: Columbus, O., 22, week; Mansfield, March 1, 2; Akron, 3, 4; Youngstown, 5, 6; Cleveland, 8, week; Detroit, Mich., 15, week; Chicago, Ill., 22, week; Fort Wayne, Ind., 29, week; Toledo, O., April 5, 6.
Bennett-Matlack Co.: Toledo, O., 22, week; Akron, March 1, week
Black Flag Co.: Sandusky, O., March 1; Ravenia, 2; Xenia, 3; Chillicothe, 4; Newark, 5; Zanesville, 6; Wheeling, W. Va., 8, 9; McKeesport, Pa., 10; Uniontown, 11; Connellsville, 12; Johnstown, 13; Philadelphia, 15, week; Canton, 25; Toledo, 26, 27.
Bidwell's Stock Co.: Waco, Tex., 25; Austin, 26, 27; Galveston, March, 1, 2, 3; Houston, 4, 5, 6; New Orleans, 8, two weeks.
Claire Scott: Paterson, N. J., 22, week.
Cora Van Tassel: Frankfort, Ky., 22, week; Winchester, March 1, week; Mt. Sterling, 8, week; Paris, 15, week; Marysville, 22, week.
Crossen's Banker's Daughter Co.: Providence, 22, week.
Clara Morris: Buffalo, 25, 26, 27; N. Y. City, March 1, week; Newark, 9.
Charlotte Thompson: Paterson, N. J., 22.
Criterion Comedy Co.: Albion, Mich., 26, 27; Jackson, March 1, week; La Porte, Ind., 8, week.
Carrie Swain: N. Y. City, 8, four weeks.
Colleen Bawn Co.: Brooklyn, E. D., 22, week.
Dion Boucicault: Boston, 1, four weeks.
Draper's Uncle Tom: Cleveland, 22, week.
D. E. Bandmann: Springfield, O., 25, week; Hamilton, March 4, 5, 6.
Dalys' Vacation Co: Showhegan, March 1; Augusta, 2; Lewiston, 3; Brunswick, 4; Dover, 5; Amesbury, Mass., 6; North Attleboro, 8; Woonsocket, R. I., 9; Worcester, Mass., 10; Westfield, 11; Chicopee, 12; Hartford, Ct., 13; Providence, 15, 16, 17; Milford, 19; Lynn, 20.
Denman Thompson: Boston, 22, week; Amesbury, March 1, week; Newburyport, 2; Waltham, 3; Winchendon, 4; Gardner, 5; Athol, 6; Springfield, 8; Easthampton, 9; North Adams, 10; Adams, 11; Bennington, Vt., 12; Catskill, N. Y., 13; New York, 15, week; Philadelphia, 22, week; Trenton, N. J., 29; Plainfield, 30; Spencer, Mass., 31; Brockton, April 1; Abingdon, 2; Chelsea, 3.
Devil's Auction: Brantford, Can., 25; London, 26, 27; Port Huron, Mich., March 1; East Saginaw, 2; Grand Rapids, 4, 5; Kalamazoo, 6.
Dan Sully's Corner Grocery: St. Louis, 22, week.
Dan Sully's Corner Grocery No. 2: Oswego, N. Y., 27.
Dominick Murray: Chicago, 22, week.
Effie Ellsler: Cleveland, 22, week; Connellsville, Pa., March 1; Uniontown, 2; McKeesport, 3; Johnstown, 4; Wilmington, Del., 5, 6; Philadelphia, 8, week; Boston, 15, week.
Edwin Booth: N. Y. City, 1, four weeks; Philadelphia; March 1, two weeks.
Edwin Stuart Co.: Moline, 22, week; Freeport, March 1, week; Dixon, 8, week.
Edwin Hanford: Brooklyn, 22, week.
Edwin Arden's Co.: Louisville, 22, week; St. Louis, March 1, week.
Evans and Hoey: San Francisco, 22, three weeks
Edith Sinclair Comedy Co: Utica, N. Y., March 1, week.
Ethel Tucker: Pittsburg, March 1, week.
Evonia Gaintz Co.: Troy, 24, 25; Albany, 26, 27.
Ezra Kendall: Scranton, Pa., 15; Pottsville, 26; Lebanon, 27; Brooklyn, 15, week.
Esmeralda Co.: Cleveland, 22, week.
Elroy's Comedy Co.: Ottawa, Can., 22, week.
Edwin Hanford: Brooklyn, 22, week.
Edward Wodiska: Logansport, O., 26, 27.
Egbert Dramatic Co.: Stratford, Ont., 22, week.
Fanny Davenport: Louisville, Ky., March 1, 2; Dayton, O., 3; Springfield, 4; Zanesville, 5; Wheeling W. Va., 6; Pittsburg, Pa., 8, week.
Fantasma Co.: San Francisco, 22, two weeks.
Forgiven Co: Warren, O., 25; Bradford, Pa., 26; Hornellsville, N. Y., 27; Bath, March 1; Binghamton, 2; Scranton, 3; New York, 8, week.
Flora Moore's Toy Pistol: Charleston, S. C., 24, 25.
Francis Labadie: Ft. Wayne, Ind., 22, week; Cleveland, March 1, week; Toledo, 8, week.
Fun on the Bristol: San Francisco, 22, two weeks.
Felix Vincent: Des Moines, Ia., 22, week; Ortumwa, March 1, two weeks.
Fred. Bryton: Warren, Pa., 25; Bradford, 26; Hornellsville, N. Y., 27; Baltimore, March 1, week; New York, 8, week.
Florences (Mr. and Mrs.): Milwaukee, 25, 26, 27; Chicago, March 1, week; Lexington, Ky., March 8, 9; Frankfort, 10; Louisville, 11, 12, 13.
Frank Mayo: Brockton, Mass., 25, 26; Lynn, 27; Chelsea, March 1.
Fred. Warde: Carbondale, Pa., 25; Pittston, 26; Wilkesbarre, 27; Pottsville, March 2; Milton, 3.
Forresters: Hornellsville, N. Y. 22 week.
Frank Frayne: Louisville, 22, week; New Albany, Ind., March 1, week; Evansville, 2; Vincennes, 3; Terre Haute, 4; Danville, 5; Lafayette, 6; Indianapolis, 8, week.
Floy Crowell: Harrisburg, Pa., 22, week.
Galley Slave Co.: Utica, N. Y., 22 week.
George C. Miln: St. John, N. B., 25, 26; Hamton 27; Fredericton, March 1; Bangor, Me., 2, 3; Augusta, 4; Portland, 5, 6
Genevieve Ward: San Francisco, March 8, two weeks.
Griffith Dramatic Bo.: Wilmington, Del., 22, week.
George's Theatre Co.: St. Charles, Mo., 22, week.
Good as Gold Co.: Knoxville, Tenn., March 1.
Gus Williams: Williamsburg, N. Y., 22, week; Plainfield, N. J., March 1; Orange 2; Morristown, 3; Newark, 4, 5, 6.
Gold King Co.: Harlem, 22, week; Williamsburg, March 1, week; Albany, 8, week.
Georgie Hamlin Dramatic Co.: Maysville, Ky., 22, week.
Held by the Enemy: Brooklyn, 22, week.
Helene Adell: Philadelphia, 22, week; Reading, Pa., March 1, week; Baltimore, 8, week; Pittsburg, 15, week; Cincinnati, 22; Louisville, 28.
Henry Chanfrau: Chicago, 22, week; St. Louis, March 1, week.
Harry Webber: Galesburg, Ill., March 8, week.
Huntley and Gilbert: Pine Bluff, Ark., 22, week; New Orleans, March 1, two weeks.
Happy Thought Co.: Waterville, Me., 25; Richmond, 26; Lewiston, 27.
Irish Aristocracy; St. Louis, 22, week.
In the Ranks Co.: Baltimore, 22, week.
Ivy Leaf Co.: Philadelphia, 15, two weeks; Providence, March 1, week; New York, 8, week.
James O'Neill's Monte Cristo Co.: New York, 22, two weeks; Wilmington, Del., March 9.
Janauschek: Clarksville, Tenn., 25; Columbia, 26; Decatur, Ala., 27; Memphis, March 1, 2, 3; Helena, Ark. 4; Little Rock, 5, 6; Hot Springs, 8, 9; Texarkana, 10; Jefferson, Tex., 11; Marshall, 12; Sherman, 13.
Jeffreys Lewis Co.: St. Louis, 22, week; Denver, March 15, week.
Jennie Calef: Greenville, Ga., 26, 27; Charlotte, N. C., March 1, 2, 3; Danville, Va., 4, 5, 6; Richmond, 8, week.
Joseph Murphy: New York, 22, week; Philadelphia, March 1, week; Boston, 15, week.
John T. Raymond: New Orleans, 22, week; Hot Springs, Ark., March 1; Little Rock, 2, 3; Memphis, Tenn., 4, 5, 6; Nashville, 8, 9, 10; Henderson, Ky., 11; Paducah, 12; Cairo, Ill., 13; St. Louis, 15, week.
J. K. Emmet: Sioux City, Ia., 25; Omaha, Neb., 26; Lincoln, 27; Kansas City, March 1 to 4; Sedalia, Mo., 5, 6; Fort Scott, 7; Lawrence, Kas., 11; Quincy, Ill., 15.
John A. Stevens: Philadelphia, 22 week.
J. B. Polk: Zanesville, O., 25; Wheeling, W. Va., 26, 27; Philadelphia, March 1, week; Norwalk, Ct., 8; Hartford, 9; Springfield, Mass., 10; Providence, 11, 12, 13; Albany, 15, 16, 17; Lockport, N. Y., 18; Hamilton, Can., 19; London, 20; Streator, Ill., 22; Peoria, 23; Decatur, 24, 25; Burlington, Ia., 26; Des Moines, 27; Council Bluffs, 29; St. Joe, Mo., 30, 31.
Joseph Proctor: Hannibal, Mo., March 3, 4.
J. H. Keane: Washington, 22, week.
James Owen O'Conor: Gettysburg, Pa., 24, 25; Huntington, 26; Tyrone, 27; Johnstown, March 1; Latrobe, 2; Greensburg, 3; Zanesville, O., 5, 6.
Janish: Memphis, Tenn., 22, week; Chicago, March 1, week; Louisville, Ky., 8, week; Cincinnati, 15 week; Buffalo, 22, 23, 24.
Katherine Rogers: Brooklyn, E. D., 22, week; Boston, March 1, week; Philadelphia, 8, week.
Kate Castleton: Brooklyn, 22 week; Brooklyn, E. D., March 1, week.
Kittie Rhoades: Winchester, Va., 22, week.
Kindergarden Co.: Putnam, Ct., 25.
Kate Claxton: Pittsburg, 22, week; Hot Springs, Ark., March 13.
Kate Putnam: Fernandina, Fla., 25; Brunswick, Ga., 26, 27; Thomasville, March 1; Albany, 2; Macon, 3; Selma, Ala., 5.
Kiralfys' Spectacular Co.: San Francisco, 1, four weeks; Denver, March 4, 5, 6; Chicago, 15, six weeks.
Kiralfys' Ratcatcher Co.: Philadelphia, 15, two weeks; Washington, March 1, week; Brooklyn, 8, week; Pittsburg, 15, week.
Lawrence Barrett: N. Y. City, 1, four weeks; Albany, March 1, 2; Hartford, Ct., 3, 4; Holyoke, Mass., 5; Fall River, 6; Brockton, 8; Burlington, Vt., 10; Rutland, 11; Springfield, Mass., 12; New Haven, Ct., 13; Baltimore, 15, week; Washington, 22, two weeks.
Lizzie Evans: Haverhill, Mass., 25; New Haven, Ct., 26, 27; Lawrence, Mass., March 1; Manchester, N. H., 2; Amesbury, Mass., 3; Chelsea, 4; Portsmouth, N. H., 5; Lowell, Mass., 6; Merrimac, 8; Biddeford, Me., 9, 10; Waterville, 11; Bangor, 12, 13.
Lillian Lewis: Lock Haven, Pa., 27.
Lillie Hinton: Corry, Pa., 22, week; Titusville, March 1, week; Jamestown, N. Y., 8, week; Salamanca, 15, week; Wellsville, 22, week; Elmira, 29, week.
Lotta: New Orleans, 22, two weeks; Mobile, Ala., March 8; Montgomery, 9; Selma, 10; Birmingham, 11; Atlanta, Ga., 12, 13; Macon, 15; Augusta, 16; Charleston, S. C., 17; Jackson, Fla., 18; Savannah, Ga., 19, 20.
Lewis Morrison: Denver, 22, week.
Lester-Williams-Yeamans Co.: Williamsport, Pa., 25; York, 26; Reading, 27; Lancaster, March 1; Hazelton, 2; Pottsville, 3; Allentown, 4; Easton, 5; Scranton, 6; Wilkesbarre, 8; Norristown, 9; Annapolis, Md., 10; Alexandria, Va., 11; Fredericksburg, 12; Lynchburg, 13.
Lynwood Co.: Buffalo, 25, 26, 27; Cleveland, March 1, 2, 3; Erie, Pa., 4, 5, 6.
Louis Aldrich (My Partner): N. Y. City, 22, week; Marlboro, Mass., March 1; Haverhill, 2; Fitchburg, 3; Attleboro, 4; Brockton, 5; Lynn, 6; Boston, 15, week.
Little's World Co.: Troy, N. Y., 22, week; Montreal, March 1, week.
Louise Arnot Co.: Norristown, Pa., 22, week; Shenandoah, March 1, week.
Lilian Olcott: Quincy, Ill., 26, 27; Sedalia, Mo., March 3.
Lydia Thompson: Boston, 22, two weeks.
Louise Pomeroy: Richmond, Va., 22, week; Poughkeepsie, March 1, 2, 3; Albany, 4, 5, 6.
Lizzie May Ulmer: Buffalo, 22, week; Cleveland, March 1, week.
Louise Sylvester: Fremont, O., 25; Alliance, 26, 27; New Castle, March 1, 2; Youngstown, 3; Buffalo, 4, 5, 6.
Margaret Mather: Providence, 22, week; Boston, March 1, two weeks; Chelsea, Mass., 15; Gloucester, 16; Salem, 17; Lynn, 18; Lowell, 19; Haverhill, 20; Lawrence, 22; Manchester, N. H. 23; Concord, 24; Nashua, 25; Fitchburg, Mass. 26; Greenfield, 27; Springfield 29; Holyoke, 30; New Britain, Ct. 31.
Mary Anderson: St. Louis, 22, week; Chicago, March 1, two weeks; Denver, 25, 26, 27.
Maude Granger: Watertown, N. Y., 22, week.
Mr. and Mrs. George S. Knight: Fall River, Mass. 25; Newport, R. I. 26; New Bedford, Mass. 27; Taunton, March 1; Lynn, 2; Lowell, 3; Concord, N. H. 4; Manchester, 5.
Modjeska: Washington, 22, week; Boston, March 1, two weeks.
Milton Nobles: New York, 22, week; Richmond, Va. March 1; Norfolk, 2; Lynchburg, 3; Columbia, S. C. 4; Atlanta, Ga. 5, 6; Macon, 8; Savannah, 9; Jacksonville, Fla. 9 to 13.
Minnie Maddern: Grand Rapids, Mich., 24, 25; South Bend, 26; Fort Wayne, Ind., 27; Louisville, Ky. March 1, 2, 3.
Mestayer-Vaughn We, Us & Co.: Lima, O., 25; Akron, 26; Youngstown, 27; New York, March 1, three weeks; Washington, 22, week; Philadelphia, 29 week.
M. B. Curtis: Atchison, Kas., 25; Kansas City, Mo., 26, 27; Topeka, Kas., March 1, 2; Lawrence, 3; Leavenworth, 4; St. Joseph, Mo., 5; Lincoln, Neb., 6; Plattsmouth, 8; Council Bluffs, Ia., 9; Des Moines, 10; Ottumwa, 11; Oscaloosa, 12; Marshalltown, 13.
Michael Strogoff Co.: Decatur, Ill., 27; Des Moines, Ia., March 1; Keokuk, 2, 3; Springfield, Ill., 4; Decatur, 5; Peoria, 6; Cincinnati, 8, week.
May Blossom Co.: Baltimore, 22, week; New York, March 1, week; Brooklyn, E. D., 8, week; New York, 15, week.
Maggie Mitchell: Minneapolis, 25 to 27; St. Paul, March 1, week; Chicago, 8, week.
Mattie Vickers: Cleveland, 25, 26, 27; New Haven, Ct., March 1, week; Fredericksburg, Va., 15; Richmond, 16, week.
Murray and Murphy: Chicago, 22, week.
Miner's Silver King Co. (Mack and Bangs): Peoria, Ill., 25; Quincy, 26; Hanover, Mo., 27; St. Louis, March 1, week.
Maude Atkinson: Taylorsville, Ill., 22 to 25; Springfield, 26, 27; Lincoln, March 1, 2; Quincy, 3 to 6; Decatur, 8, week; Ottawa, 15, week; Galesburg, 22, week.
Muggs' Landing: Bridgeport, Ct. 25, 26, 27; Morristown, N. C., March 1; Pittston, Pa. 2.
Neil Burgess: St. Albans, Vt. 25; Burlington, 26; Saratoga, N. Y., 27; Binghamton, March 1; Ashland, Pa. 2; Hazleton, 3; Mauch Chunk, 4; Allentown, 5; Bethlehem, 6; Philadelphia, 8, week.
N. S. Wood: Indianapolis, 22, week.
Newell-Fielding Co.: Burlington, Ia., 22, week; Ottumwa, March 1, week; Keokuk, 8, week; Hannibal, Mo. 15, week; Quincy, Ill. 29, week.
Nobody's Child (Labadie's): Fort Wayne, Ind. 22, week.
Nobody's Claim Co.: Erie, Pa., 22, week; Pittsburg, March 1, week; Cincinnati, 8, week; Louisville, 15, week; Chicago, 22, week.
Only a Farmer's Daughter Co. (Blanche Curtisse): Lake City, Fla., 25; Jacksonville, 26, 27; St. Augustine, March 1, 2; Palatka, 3; Sanford, 4; Enterprise, 5.
Oliver Byron: Columbus, Ga., 25; Macon, 26, 27; Savannah, March, 1, 2; Charleston, 3; Augusta, Ga., 4; Athens, 5, 6; Atlanta, 8, 9; Knoxville, Tenn. 10; Lynchburg, 11; Richmond, 12; Philadelphia, 15, week.
Only a Woman's Heart Co.: Dallas, Tex., 22, week; Little Rock, Ark., March 1, week.
Private Secretary and Professor Co. (W.H. Gillette): Washington, 22, week; Boston, March 1, two weeks; Springfield, Mass., 15; Hartford, Ct., 16; New Haven 17; Bridgeport, 18; Providence, 19, 20; Harrisburg, Pa., 22; Elmira, N. Y., 23; Bradford, Pa., 24; Erie, 25; Youngstown, O., 26; Zanesville, 27; Bay City, Mich., 29; E. Saginaw, 30; Grand Rapids, 31.
Payton Comedy Co.: Manhattan, Kas., 22, week.
Pembroke's Danites Co.: Biddeford, Me., 25, 26, 27; Portsmouth, N. H., March 1, 2, 3; Nashua, 4, 5, 6; New Bedford, Mass., 11, 12, 13.
Partners in Crime Co.: Brooklyn, 22, week.
Pavements of Paris Co.: Buffalo, 22, week.
Prisoner for Life Co.: Philadelphia, 22, week; Paterson, N. J., March 1, week; Jersey City, 8, week; New York, 15, week.
Patti-Rosa: Galesburg, Ill., 25; Lafayette, Ind., 26; Kankakee, Ill., 27; Chicago, March 1, week.
Peck's Bad Boy Co. No. 1: Bridgeport, Ct., 25; Meriden, 26, 27; East Haddam, March 1; Southington, 2; Birmingham, 3.
Peck's Bad Boy Co.: St Louis, 22, week.
Pauline Markham: Utica 22, week.
Rosina Vokes: Montreal, 22, week; Toronto, March 1, week.
Roland Reed: Cincinnati, 22, week; Chicago, March 1, week.
Rose Levere: Zanesville, O., March 1, week.
Robson and Crane: Omaha, Neb., 25; Des Moines, Ia., 26, 27; Detroit, Mich., March 8, 9, 10.
Rose Coghlan: Columbia, S. C., 25; Savannah, Va. 26, 27; Augusta, Ga., March 1; Atlanta, 2, 3; Columbus, 4; Montgomery, Ala., 5, 6; New Orleans, 8, week.
Rentfrow's Pathfinders: Lincoln, Neb., 25; Nebraska City, 26; Plattsmouth, 27.
Rhea: Montgomery, Ala., 25; Selma, 26; Mobile, 27; New Orleans, March 1, two weeks; Hot Springs, Ark., 16.
Rajah: Ottawa, Can., 25, 26, 27; Montreal, March 1, week; Montpelier, Vt., 8; Brooklyn, 15, week; Harlem, 22, week.
Romany Rye Co.: Toronto, 22, week; New York, March 1, week.
Redmund-Barry Co.: Cincinnati, 22, week; Indianapolis, March 1, week.
Rag Baby Co. (Western): Philadelphia, 22, week; New York, March 1, week; Brooklyn, 8, week; Brooklyn, E. D., 15, week; Newark, 22, week.
Reilly's Comedy Co.: St. Louis, 22, week.
Rag Baby Co. (Eastern-Southern): Dubuque, Ia., 24, 25; Davenport, 26; Keokuk, 27; Quincy, Ill., March 1, week.
Sol Smith Russell: Gloucester, Mass. 25; Lynn, 26; Waltham, 27; Pittston, Pa., March 12.
Shadows of a Great City: Chicago, 22, two weeks; Milwaukee, March 8, 9, 10; Springfield, Ill., 11, 12, 13
Salsbury's Troubadours: Brooklyn, 22, week.
Salvini: Salt Lake, 26; Denver, March 1, 2, 3; Kansas City, 5; Topeka, Kas., 8; Leavenworth, 9; St. Joseph, Mo., 10; Burlington, Ia., 12; Peoria, Ill., 13; Evansville, Ind. 15, Terre Haute, 16; Indianapolis, 17; Louisville, 19, 20; Cincinnati, 22, week.
Stafford-Foster: Lewiston, 24, 25; Bangor, 26, 27; Halifax, N. S., March 1, week.
Stranglers of Paris: Pittsburg, 22, week; Baltimore, March 1, week.
Skating Rink Co. (Nat Goodwin): Pittsburg, 22, week; Buffalo, March 1, week.
Skipped by the Light of the Moon: Milwaukee, 22, week; Fremont, Neb., March 1; Hastings, 3; Denver, 8, week.
Skipped by the Light of the Moon: (Fowler and Warmington's Co.): Iowa City, Ia. 25; Oskaloosa, 26; Marshalltown, 27; Cedar Falls, March 1; Dubuque, 2.
Storm-Beaten Co.: Columbus, O., 22, week.
Standard Dramatic Co.: Jamestown, N. Y. 22, two weeks.
Streets of New York Co.: Albany, 22, week; Rochester, N. Y., March 1, week; Troy, 8, week.
Silver Spur Co.: Wheeling, W. Va., 22, week; Pitts-
Tin Soldier Co.: Detroit, 22, week; Dayton, O., March 1, 2; Springfield, 3; Kenton, 4; Lima, 5; Columbus, 6; Cleveland, 8, week; Buffalo, 15, week; Philadelphia, 22, week; Baltimore, 29, week.
Two Johns Co.: Van Wert, O., 25 Valparaiso, 26; Englewood, Ill. 27; Chicago, March 1, week; Pittston, Pa. 20.
Tavernier Co.: Port Huron, Mich., 15, two weeks; Monroe, March, 1, two weeks; Toledo, O. 15, week; Chatham, Ont., 22, two weeks.
Ullie Akerstrom: New London, Ct. 22, week; Norwalk, March 1, week; New Britain, 8, week; South Manchester, 15, 16, 17; Westfield, Mass., 18, 19, 20.
W. J. Scanlan: Houston, Tex. 25, 26; San Antonio, 27, 28; March 1, 2; Waco, 3; Fort Worth, 4; Dallas, 5, 6; Hot Springs, Ark. 8; Little Rock, 9; Helena, 10; Memphis, 11, 12, 13.
Williams' Colleen Bawn: Brooklyn, E. D. 22, week.
Wallick's Bandit King Co.: Jersey City, 25, 26, 27; Philadelphia, March 1, week; Richmond, Va. 8, 9, 10; Petersburg, 11; Norfolk, 12, 13; Baltimore, 15, week.
Wages of Sin Co.: Birmingham, Ala., 25; Montgomery, 26, 27; New Orleans, March 1, week; Vicksburg, Miss. 8, 9; Meridian, 10; Mobile, Ala. 11, 12; Pensacola, Fla. 13; Selma, 15; Atlanta, Ga., 16, 17; Macon, 18, Augusta, 19, 20.
Williams' Shaughraun: Jersey City, 25, 26, 27; Brooklyn, March 1, week.
Waite Comedy Co.: Lebanon, Pa., 22, week.
Wife's Honor Co.: Cincinnati, 22 to 27; Louisville, March 1, week.
Wilber Comedy Co.: Evansville, Ind., 22, week.
Young Mrs. Winthrop Co.: Pittsfield, Mass., 26; Westfield, 27; New Britain, Ct., March 1; New Haven, 2, 3.
Zozo Co.: Milwaukee 22, week; Chicago, March 1, week; Detroit, 8 to 11; Kalamazoo, 12, 13; Toledo, O. 15, 16; Sandusky, 17, 18; Akron, 19, 20; Cleveland, 22, 23, 24; Springfield, 25, 26, 27; Dayton, 29, 30, 30.

OPERA AND CONCERT COMPANIES.

American Opera: Louisville, 25, 26, 27; Xenia, O., March 2; Dayton, 3; Columbus, 4; Springfield, 5; Indianapolis, 6, 7, 8; Richmond, April 1.
Arions: McGregor, Ia., 25, 26, 27.
Bennett and Moulton's Co. A: Indianapolis, 22, week; Lafayette, March 1, week; Evansville, 8, week; Danville, 15, week; Vincennes, Ind., 22, week; Chicago, 29, week.
Bennett and Moulton's Co. B: Chelsea, Mass., 22, week; Salem, March 1, week; Lowell, 8, week.
Bijou Opera Co.: Montgomery, Ala., 22, week.
Boston Ideals: Utica, N. Y., 25, 26, 27.
Clara Louise Kellogg Concert Co.: Mobile, Ala., 26; Columbus, March 1, week; Aberdeen, 2.
Carleton Opera Co.: Indianapolis, 25, 26, 27; Philadelphia, March 15, week.
Corinne Merriemakers: Rochester, 22, week; Troy, March 1, week; Montreal, 8, week.
Camilla Urso Concert: Gallatin, Tenn. 25; Murfreesboro, 26; Lebanon, 27; Columbia, March 1.
Duff's Mikado Co.: Louisville, 22, week; Chicago, March 1, week.
Emma Abbott Opera Co.: Wilkesbarre, Pa. 25; Scranton, 26, 27; Trenton, March 10.
Emma Nevada Concerts: Brooklyn, 22, week.
Ford's Opera Co.: Parkersburg, W. Va., 24, 25; Cumberland, 26, 27; Baltimore, March 1, week.
Gilmore's Jubilee: Syracuse, 22, week.
Harris Opera Co.: E. Saginaw, Mich., 22, week; Detroit, March 1, week.
Juvenile Mikado Co.: La Salle, Ill. 26; Peru, 27; Washington, Ia., March 1; Des Moines, 2, 3; Atlantic, 4; Council Bluffs, 5, 6.
Judic: New Orleans, 22, week; New York, March 2 to 6.
Little Tycoon: Philadelphia, 8—indefinite.
Leland Opera Co.: Marietta, O., 24, 25; Parkersburg, W. Va., 26, 27; Cambridge, O., March 1; Uhrichsville, 2; East Liverpool, 3; Wellsville, 4.
Lillian Brown's Mikado: Wichita, Kas., 22, week.
Lydia Thompson: Boston, 22, two weeks.
Musin Concert Co.: Toronto, March 1.
Milan Opera Co.: San Francisco, 8, three weeks.
McCaull's Opera Co.: Louisville, 22, week.
McCaull's Mikado Co.: Philadelphia, 15, five weeks.
Mapleson Opera Co.: Minneapolis, 22, week.
Mendelssohn Quintette Club: Quincy, Ill., March 1; Brookfield, Mo., 2; St. Joseph, 3; Atchison, Kas., 4; Lawrence, 5; Ottawa, 6.
Mexican Typical Orchestra: San Francisco, 22, two weeks.
Norman Opera Co.: Newark, O., 25; Zanesville, 26; Springfield, 27; Columbus, March 1, 2, 3.
National Ideal Opera Co.: Brooklyn, E. D., 22, week.
Pyke's Mikado Co.: Cincinnati, March 1, week; Indianapolis, Ind., 8, week.
Reinhart Opera Co.: Meadville, Pa., 22, week.
Starr's Opera Co.: E. Saginaw Mich., 22, week; Detroit, March 1, week.
Stetson's Mikado Co.: Hamilton, Ont., 26, 27; Toronto, March 1, week.
Smith's Bell-Ringers: Columbus, Kas., 23, 24, 25; Galena, Ill., 26, 27; Joplin, Mo., March 1, 2, 3; Little Rock, 15, week.
Stetson's Mikado Co. No. 2: Troy, N. Y., 25, 26, 27.
Thompson Opera Co.: San Francisco, Feb. 22—indefinite.
Templeton's Mikado Co.: Newark, N. J., 22, week; New York, March 1, week; Harlem, 8, week.
Vescelius Sisters Opera Co.: Galesburg, Ill., 26, 27.
Wilbur Opera Co.: Indianapolis, 22, week; St. Louis, March 1, week; Pittsburg, 8, week; Cleveland, 15, week; Buffalo, 22, week.

MINSTREL COMPANIES.

Barlow-Wilson: Norfolk, Va., 25; Petersburg, 26; Lynchburg, 27.
Hi Henry's: Waldoboro, Me., 25; Thomaston, 26; Rockland, 27; Bath, March 1; Brunswick, 2; Lewiston, 3.
Haverly's: New Bedford, Mass., 25; Fall River, 26; Taunton, 27; Hartford, Ct. March 1; Holyoke, Mass., 2; Woonsocket, R. I. 3; Newport, 4; New Haven, Ct. 5; Bridgeport, 6.
Kersands': St. Louis, 22, week.
Lester and Allen's: Philadelphia, March 8, week.
McNish, Johnson and Slavin's: Pueblo, Col. 25; Colorado Springs, 26; Cheyenne, W. T. 27; Ogden, March 1; Salt Lake City, 2, 3, 4; San Francisco, 8, three weeks.
McIntyre and Heath's: Wilmington, Del. 27; Pittston, Pa. March 6.
T. P. W.: Boston, 22, week; Lowell, March 1; Worcester, 6.
Whitmore and Clark's: Ballston, N. Y. 25; Fort Edward, 26; Glens Falls, 27.
World's Minstrels: Newburg, N. Y. 25; Fishkill, 26; Port Jervis, 27.

VARIETY COMPANIES.

Ashton Brothers' Co.: Uniontown, Pa. 25; Belleville, O. 26, 27; Zanesville, March 1, 2, 3; Circleville, 4, 5, 6.
Australian Novelty Co.: Detroit, 22, week; Buffalo, March 1, week; Rochester, 8, week; Montreal, 15, week.
Adams and Hill's: Cincinnati, 22, week; Louisville, March 1, week; India apolis, 8, week.
All-Star Specialty Co.: Philadelphia, 22, week; New York, March 1, week.
Delano and Audley's: Toronto, 22, week.
Davene's: Buffalo, 22, week; Toledo, March 1, week; Chicago, 8, two weeks.
Four Comets: Washington, 22, week.
Four Emeralds: St. Paul, Minn., 22, week; Minneapolis, March 1, week; Red Wing, 8, week; Chicago, 15, three weeks.
Fanny Louise Buckingham: Boston, 22, week.
Fanny Herring: Syracuse, N. Y., 22, week; Akron, O. March 1, week; Zanesville, 8, week; Madison, Ind. 15, week.
Gibson and Ryan: Cincinnati, March 1, week.
Gilday's Collars and Cuffs: Baltimore, 22, week; Washington, March 1, week; Norfolk, Va., 8, week.
Gray-Stephens Co.: Rochester, N. Y., 22, week.
Harrigan's Hibernians: Wellsville, N. Y. 25; Corning, 26; Watkins, 27; Canandaigua, March 1; Leroy, 2; Batavia, 3; Suspension Bridge, 4; Lockport, 5.
Hager's Allegory: Trenton, N. J. 25, 26, 27.
Howard Athenæum Co: Brooklyn, E. D., 22, week; Philadelphia, March 15, week.
Hallen and Hart's Co: New York, 22, week.
Irish Aristocracy: St. Louis, 32, week.
Ida Siddons Burlesque Co.: Pittsburg, 22, week; McKeesport, Pa. March 1; Johnstown, 2; Altoona, 3; Harrisburg, 4; Lancaster, 5; Allentown, 6; N. Y. City, 8, week.
Kernells' Co.: New York, 15, two weeks; Philadelphia, March 1, week.
Lillie Clay Co.: Providence, 22, week.
Le Clair and Russell: Chicago, 22, two weeks.
Louise Buckingham: Boston, 22, week.
Lang's Comedy Comiques: Chicago, 22, week.
Little Nuggets Co.: New Orleans, 15, two weeks.
Leonzo Bros.: Buffalo, 22, week; Johnstown, Pa., March 1, week; Pittsburg, 8, week; Baltimore, 15, week; Washington, 22, week; Norfolk, Va., March 1, week.
Moore-Vivian Co.: Seneca Falls, N. Y., 25; Waterloo, 26; Geneva, 27; Penn Yan, March 1; Bath, 2; Watkins, 3; Canandaigua, 4; Fort Byron, 7; Lyons, 8.
Maude Revell's British Blondes: Canton, O., 25; Ravenna, 26; Akron, 27.
Miaco's Humpty Dumpty: Washington, 22, week.
Pat Rooney: Lancaster, O., 26; Baltimore, March 1, week.
Rentz-Santley Co.: New York, 22, week; Brooklyn, March 1, week; Newark, N. J., 8, week.
Reilly and Wood's Co.: New York City, 22, week; Brooklyn, March 1, week; N. Y. City, 8, week; Boston, 15, week; Baltimore, 22, week; N. Y. City, 29, week.
Suydam's Co.: Easton, Pa., 25, 26, 27; Trenton, N. J., March 5, 6.
Silbon Co.: Albany, 22, week; Columbus, O., March, 1, week; Cincinnati, 8, week; Louisville, 15, week.
Sapp and Yale's: Racine, Wis., 22, week.

MISCELLANEOUS.

Bristol's Equescurriculum: Rome, N. Y., 25, 26, 27; Utica, March 1, week; Binghamton, 8, week; Syracuse, 15, week.
Harrigan's Tourists: Olean, N. Y., 25; Wellesville, 26; Corning, 27; Lockport, March 8.
Hoffman's Dime Circus: Columbus, 22, week.
Kellar: Boston, 22, indefinite.
Mrs. Tom Thumb: Port Jervis, N. Y., 25, 26; Honesdale, Pa., 27; Carbondale, March 1, 2; Susquehanna, 3; Binghamton, 4, 5, 6; Cortland, 8.
Professor George Bartholomew's Equine Paradox: Ottumwa, Ia., 22, week; Des Moines, March 1, week; Burlington, 8, week.
Prof. Reynolds (Mesmerist): Peru, Ind., 15, week; Richmond, 22, week; Vincennes, March, 1, week; Belvedere, Ill., 8, week.
Professor Crocker's Equines: Kalamazoo, Mich., 22, week; Jackson, March 1, week.
Signor La Cardo: Ashley, Pa., 25; Kingston, N. Y., 26, 27, March 1; Scranton, Pa., 23, 24.
The Elliotts: Pittsburg, Pa., 25, 26, 27.
Tony Denier: West Point, Ga., 25; Atlanta, 26, 27; Anniston, Ala., March 1; Birmingham, 2; Selma, 3; Montgomery, 4.
World's Carnival Co.: Marquette, Mich., 22, week.

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Marie Prescott's Lecture.

On Sunday night, "Among the Stars," Marie Prescott's lecture—or "rambling talk," as she modestly termed it—was heard by a fair-sized audience at the Comedy Theatre. The assemblage for the most part was composed of professionals, who greeted the lady cordially, and found frequent occasion to applaud her wit, her satire, her good common sense and her interpolated bits of histrionism. Miss Prescott was a trifle nervous at first, but she quickly recovered from the embarrassment of the novel position in which she found herself and proceeded with her address. It was delivered in a charming style, and as the subject-matter proved to be highly interesting and decidedly lively at times, there was not a dull moment between the beginning and the conclusion. Every actor, actress, manager and agent, and every play-goer, who takes an interest in the inner affairs of the stage, should hear "Among the Stars," for they could not fail to be edified as well as amused by it. But there are many players who will have no opportunity of listening to what this brainy woman has to say, and therefore the following digest—the only adequate report that was secured for print—of some of the more striking portions of her remarks will doubtless be read by them with keen appreciation:

"As poetry is the emanation of the moral, intellectual and higher part of our nature, so the dramatic is the highest form of poetical expression. If poetry is the language of the imagination and all the emotions of the human soul, then a great actor must be more or less a poet. A poet must feel what he writes, and yet he may be incapable of uttering his own lines. An actor must have the genius of feeling and utterance. An artist must be a poet thus far—that his soul must be so quick to see and feel that no quality of sense or sound escapes him, and when once the chords of his soul are in vibration, expression is a necessity and silence an impossibility. In other words, a man is a true artist or poet in spite of himself.

"An artist must be like a man really in love, whose best and only reason is that he cannot help himself. And an actor who does not truly love his art has no right among the stars. When I hear a talented, clever actor say, 'I despise the stage!' I set him down for a charlatan, or an outright—well, perhaps it would be better for me not to say. But in either case it is a pity, to say the least, to see him remain on the stage. The world is wider and larger than the stage, and there is more room outside than there is inside for those who do not love the stage well enough to uphold it by every means in their power.

"Among the stars in art an actor is at a special disadvantage. The sculptor hides his tools, the painter hides his canvas, brush and palette; but an actor can only throw a transparent gauze over his own model. To ask for personal admiration and personal approval is a delicate and difficult attitude to assume toward the public—and one in which the painter need never pose. If an actor's personality is not pleasing or agreeable, it is almost impossible to like his work. It would be an ideal existence to an actor to reach that point in dramatic art where money was no motive. The world calls the benefactor of the stage those men and women who produce plays in fine taste and style, and it does not remember that it is only when freed from the sordid cares of unsuccessful efforts they are able to shine like stars. Success requires opportunity. We may be gifted with poetic and dramatic genius, and our worldly condition may force us to be saw filers or brass-pounders. The main effort then would seem to be to acquire opportunity—and the poetry of success would follow. In the struggle for supremacy over sad conditions some fine artists and poets have fallen never to rise again; and actors, of highly sensitive natures, who are forced to occupy positions that are beneath their capacity by reason of some galling worldly necessity, and are obliged to turn their art into a trade, deserve far more sympathy than anyone in the outside world can ever imagine they need. Very little success is needed in order to pity the failures of others, and, looking at the other side, very few failures make us good critics and enable us to deplore the success of others.

"Whether they be in silks or flowers, chinaware or feathers, kid gloves or artists, all importations have a superior value over domestic stock. There is a legitimate duty attached to them which we are obliged to pay, and our respect for them increases proportionately. The name I choose to head the list of all dramatic artists is a foreigner by birth—but none the less beloved on that account—Salvini. My association with him was particularly interesting to me, and from time to time I made notes of various incidents that occurred during my two years' tour with him, and many reflections which my daily association with his art gave rise to. In my present address I shall give a few extracts from my diary. The arrival of the stranger was naturally an event to the native company engaged to support him in 1880. He could not speak a word of English, so everything he said had to be translated by his stage manager. His first request was that we should act at rehearsal exactly as at night. This was not well received by some of the company, who declared that they could not act at rehearsal. Some of our papers went so far as to say that they couldn't act at night. But I differ from them there. When Salvini found that I, his leading support, had chosen the part of Emilia, he protested that his *premiers* always played Desdemona. Then the stage manager told the company in English that Salvini had paid Miss Prescott the [illegible] compliment: 'He had been playing [illegible] more than twenty-five years, and Miss [illegible] was the first Emilia he had ever seen.' [illegible] (to me) charming personality I [illegible] company would have disbanded for [illegible] firm conviction that Salvini [illegible] and the greatest artist living, all the men departed with that impression, but the women found that, while Salvini's genius was profound, he lacked judgment in such small matters as Emilia.

"After all, how difficult it is to please the taste of all. How light a thing is fame in histrionic art! How many actors who were great in their day are now unknown! In art how little remains—how few are not forgotten! Facts, like feathers, go out of fashion; paintings, like houses, crumble, rot and fall; plays, like politics, are laid upon the shelf where some strange, mysterious spider weaves his web. When there is no longer any stimulant to applaud, when the weight of magnetism, of personal power and presence is gone, who is remembered? A few monuments remain, a few names are worshipped for all time. Posterity is the one impartial, the one implacable judge of real art. Think, then, how little hope an actor has for lasting fame.

"In Salvini's presence one experiences a certain self repression that is quite overwhelming, and this prevents other actors from asserting their own individuality. While it is a remarkable quality in a great actor that his personal power subdues his associates into seminonentity, it is a misfortune to the less gifted actor not to appear to his best advantage. With Salvini, however, we were content to be a small part of a picture in which he was the centre. Even our unique and great actress Clara Morris, when playing with Salvini paid him this involuntary tribute. It is one thing to like independence and another thing to like the consequences. Once I remonstrated with the Italian prompter (only a feeble little growl I gave) that Shakespeare meant the world should know the color of Emilia's eyes, and by remaining with my back to the audience they would be put to the trouble of conjecturing the same by the tint of my back-hair. Whew! Such a breeze! The American public has assembled at two dollars a head to see Salvini's eyes—don't obscure their view! One day I ventured to observe that Shakespeare made certain poetical and human pauses, and that it was impossible to speak five lines in a single breath. But I was informed that it was not necessary for me to breathe at all. What was my breathing to the American public? They had come to hear Salvini breathe. And as to my remarkable impression that Lady Macbeth was the controlling spirit of her lord—Pooh! a hallucination. The American public had come to see Macbeth. Lady Macbeth—what had she to do with the thing? When Salvini played Macbeth there was no need of Lady Macbeth at all. But I brought my philosophy to bear on the Italian prompter, and by degrees I convinced myself that it was a pleasant reminder of my rare good fortune to be able to be even seen with a Salvini.

"The theatre is not exclusively a temple of art. It represents enormous commercial interests. It is a great business in the hands of speculating capitalists. Theatrical success is too often a matter of acquaintance. If the public is acquainted with you, he will come in and shake hands with you, and cheerfully will he pay for the privilege. But if he doesn't know you, he waits for a pressing and repeated invitation. Weak plays and new stars seek the smiling face of our public by a counterbalancing wealth of printing and advertising, and our public is so amiable that it finally enriches some of our poorest specimens of art, just as the girl did who married a persistent lover to get rid of him.

"The theatrical terms 'boom' and 'run' are susceptible of several interpretations. The first is that a play or an artist is in general favor with the public and is drawing money as well as tears or applause. But the second interpretation is that some one has found a chance to ride his hobby, and through the backing of a good bank-account he is able to enter the race and make his bookings. Runs and booms are only to be sneered at when they expire. The extravagant manner of advertising has spoiled the public and has become an expensive necessity now to the best artists. But when we see a three-sheet poster filled with those startling announcements of the incomparable beauty and rare genius of men and women who can't act at all, what is left to the real artists? Salvini enjoyed a hearty laugh in Terre Haute, Indiana, on the subject of advertising with 'small bills.' When we were established at the hotel and went in to dinner, we found printed circulars at each plate announcing our arrival and the various eloquent arguments therein that we 'should not fail to see the performance,' etc. As we were the only guests at the hotel it was rather ridiculous. But you must not leave it to the public to judge of a new play or a new star. You must tell them long beforehand that they are going to see—and long afterward that they have seen—a wonder. That is, if we accept as models the successes of the past decade.

"The majority of managers will tell you: 'We do not want any legitimate. We want human nature' And thereby hangs a tale. What does Dickens say through his proxy, Pip? 'What's the good of Shakespeare? What the devil is it all about? I'll tell you what it is. What the people call dramatic poetry is a collection of sermons. Do I go to the theatre to be lectured? No, Pip! What's the legitimate object of the drama, Pip? Human nature! What are legs, Pip! Human nature! Then let us have plenty of legs, Pip, and I'll stand by you, my buck. And I am proud to say he did stand by me handsomely.' Such is the sentiment of the majority of our managers, and their special patrons are of the opinion of the Viscount who 'stood by' Pip. If you go to an American manager—the average American actor—and tell him you have a play with real rain, a genuine storm and a sinking ship, which goes down under a patented light representing the setting sun; a baby and a dog and a good ballet, he will listen to you with avidity and nine times out of ten he will give you a date, saying, 'That's what the public want.' But if you propose Miss Simple—more talented and beautiful than any actress on the stage, her performances incredibly fine, a pure legitimate star of——' the manager will hardly permit you to finish. 'No, no draught. The public don't like the legitimate except from old favorites.' 'Well, but, dear Mr. Manager, how on earth can my young star be an old favorite? The old ones had to begin once, didn't they?' 'I will tell you. If you are in earnest, rent my theatre and show your genius. We don't take risks on anything we don't know.' And that is the secret—neither do the public. In short, you must be a capitalist or—wait.

"The actor or actress who starts in to win fame by merit alone has 'a mighty long road,' as we say in the South. The more you investigate it the more convinced you'll be that the virtue of modesty is its own and only reward in the dramatic profession. Make a business of your art if you want to make money and be successful. Money is the synonym of success on the stage. It is all very well to talk of modest merit—but it doesn't pay. I do not say that apprenticeship is not needed in our art. On the contrary. But I say it is almost impossible to dissociate success and display. Poverty is usually the better-half of modesty. The actor who appears before the public in the full regalia of a star, whether his merits are great or small, has a *chance* of success that the same actor can never have in modest obscurity. Why wait for for promotion? You'll never get it, at least not beyond a certain narrow limit. Assume the generalship at once! Mary Anderson did, and she saved herself all the heartaches and bitterness and tears, the backsets, trials and poverty of apprenticeship. How little chance she would have had for distinction in small or uncongenial parts in a stock company.

"The fact is forced upon us that the actor who has no capital but his talent has very small chances for success. It is a rare case nowadays when genuine talent is modest enough to begin humbly and grow slowly to success. How few of us have begun with the hind legs of a heifer and got up into the divine cow worshipped by the world! The desire to be starred on the bills is a natural one, and my advice to all actors is: be starred when you can. It makes acquaintances for you and puts you in the way of success.

"It has been said actors are too fond of notoriety, and that certain actresses carry the business of advertisement too far, making public all sorts of true and false ideas of their private lives and habits. That they take good care to advertise the size of their prayer-books and the exact hour that they attend mass to avoid the crowd that would otherwise gaze upon their theatrical devotions. That they offer large rewards for the recovery of diamonds that they never even possessed. That they refuse to play on Good Friday that the world may know it. That they decline to dine with princes and refuse the hands of kings that never heard of them. That they deal in stocks, keep hotels, go to law, manage farms, get divorces and give divers other proofs of their sagacity. We might add to the theatrical litany one more phrase: 'From the frailties of the profession Good Lord deliver us!' But in defense of their frailties let me say that they are those of human nature, and not a specific malady confined to the profession. All the weaknesses and vanities found in the actor are duplicated in 'society.' The sins of the artist are the sins of mankind. We are not allowed the privileges that belong to us by very virtue of our calling, and when we dare do that which we see done 'in society,' we are made texts and sermons. If we could only get this mysterious ghost into some more definite, tangible form we might have more respect for it. But 'society' has as many exceptions as rules, and they all vary with the climate, tongue and country of the men and women who go to form it, and you might as well stand before the Sphinx for all the satisfaction you will ever get out of it.

"The great social honors which have been lately heaped upon some of our noted actors are splendid proofs that an absurd prejudice too long cherished against our high and noble art is rapidly dying. Actors should so demean themselves in every relation of life that if favors and honors are to be weighed the scales would not go down on 'society's' side. And when our papers herald that Lord and Lady So-and-so have invited the actor So-and-so to their house, let such courtesies be natural as tributes from the great to the great, and not as notorious condescensions, which is a shame to our art. There are some actors who think, as the outside world does, that all the profession is on an equality; that the title 'actor' is worn like a uniform by soldiers; that Mr. Jones has no right to consider himself the least bit above Mr. Brown, because they are both actors. I do not think so. Social equality is impossible off the stage; it is less attainable on it. One actor is superior to another only in the effect he produces. One person is superior to another in his mental and personal qualities; and these, strange to say, very often have but little to do with acting.

"Real love and friendship are rare in the profession because of the necessity to shine among the stars. If it were not for the personal race on the boards socialities and friendships would be stronger. Nearly all the discord between actors is the result of superficial or assumed friendship. Actors who cultivate popularity instead of usefulness in a company are laboring under a mistake. But when human sympathy is needed, actors show that they have hearts—notwithstanding the general impression that an actor has no red blood in him, and if a drop of the fluid that runs in his veins should be put under a microscope it would be found to contain the personal pronoun.

"It is one thing to look innocent and another to be so. Innocence in the abstract implies ignorance. A woman may be pure and not innocent. The mother is the complete woman. She cannot be called innocent, but she is the guardian angel of innocence. An innocent, inexperienced woman cannot be a great artist. But it would be an infamous shame to say that a great artist cannot be a pure woman! There are hundreds of pure and exemplary women on the stage who are model wives and mothers. Because some of our great artistes have not been social models, must we all be condemned? There are people who look upon the wealth earned by actors as the profits of lost souls.

"A social exile can occupy the highest pedestal in the gallery of art—there is its danger. No doubt our Muse is grieved when she sees that all her children are not white souled, but your soul might be so white that snow would look black beside it, and it would not guarantee you the fire of genius. What social virtue in a painter who can make a daub pass for a great picture? What loveliness of disposition will make good the gross defects of a sculptor? The great mystery remains that in art nothing is necessary but art. It is just at this point that the world seems to justify antagonism between social life and art life. The duplicity and so called politeness of society is impossible in art.

"The everlasting backbiting is the most objectionable and harmful feature of stage life. One tongue can do more harm in a half hour than all the tights and the prettiest ballet in Christendom. It is a very good thing to hear what other people say of us, even if it is to our disadvantage; but it is a cruel thing to overhear the world's opinions of us. Actors get the real opinions of their comrades principally through the thinness of the partitions between their dressing-rooms."

The lecture lasted about one hour and a half. Miss Prescott used only some brief notes, to which she made reference only at rare intervals. She was becomingly attired in a black satin dress *en traine*, cut square in the neck, and long mousquetaire gloves covered her arms. Her only ornaments were a few yellow chrysanthemums fastened to the waist. Miss Prescott will repeat "Among the Stars" twice in this city before going to Boston, where she will deliver it at Chickering Hall.

Professional Doings.

—The season of The World will be resumed on March 1.

—Kate Claxton closes her season in Cincinnati next week.

—Ben Teal has returned from his trip with the Rhea company.

—Charles Shackford, baritone, will be at liberty after this week.

—Fred. de Belleville will shortly leave San Francisco for the East.

—Dan Sully is looking for an attraction for Tony Pastor's for Easter week.

—Church choir companies have already begun to struggle with The Mikado.

—Jennie Yeamans has been quite ill recently while on the Pennsylvania circuit.

—Lillian Andrews has been engaged for a fourth season with Maggie Mitchell.

—Sydney Rosenfeld has entered into a contract to write a play for Sol Smith Russell.

—Two new theatres are to be built this season in the cities of Pittsburg and Cleveland.

—Manager Hubert Heuck, of Cincinnati, has recovered from his recent serious illness.

—Louise Balfe and Harry Lacy are to be starred jointly in Dagmar and The Planter's Wife.

—Helen Corlett has been engaged by A. M. Palmer for the part of Eva in The Private Secretary.

—Last Sunday Smiley Walker and Edwin Jack became members of the Cincinnati Lodge of Elks.

—Harry Lee has been re engaged by Fred. Bryton as business manager of the Forgiven company.

—Edward Warren has been offered the leading comedy roles in Rhea's company for next season.

—After making preparations for a season, Charlotte Thompson has cancelled all her Southern dates.

—Templeton's Mikado company is playing this week in Newark to all the Grand Opera House will hold.

—The entire tour of Wilson Barrett next season has been arranged by his business manager, John Cobbe.

—The Gypsy Baron is in active rehearsal at the Thalia Theatre, and will probably be produced in a week or two.

—J. J. Rosenthal, formerly advance agent for Minnie Maddern, left the service of that star in Chicago last week.

—Heuck's Opera House, Cincinnati, has secured both McCaull's and Carleton's Opera companies for next season.

—It is announced that Milt Barlow has severed his connection with the minstrel firm of Barlow, Wilson and Rankin.

—The Templeton Opera company will repeat dates in New York, Brooklyn and Newark during the next ten weeks.

—The Madison Square company has been secured by Al. Hayman for a season in San Francisco at the Baldwin Theatre.

—Delaunay Barkley and Connie Thompson have left the In the Ranks company, claiming non-payment of salary as the cause.

—Sydney Cowell will be seen in her original part, the Scotch lassie, in Engaged, at the Criterion Theatre, Brooklyn, next week.

—Dominick Murray closes a successful season this week. He will go to his residence near Montreal for rest and recreation.

—Cyril Scott has received an offer from Neil Burgess, but he will remain with Minnie Maddern this season and probably next.

—Clara Louise Kellogg appeared in concert before the largest house of the season at Huntsville, Ala., last Wednesday night.

—Adele Clarke has become a member of Maude Granger's company. She will play the Baroness in Frou-Frou and Prudence in Camille.

—John P. Sousa, leader of the U. S. Marine Band at Washington, has been engaged as musical director for R. L. Downing's tour in Vautour.

—Annie Pixley is about to produce a new play entitled The Spider's Web, and will probably appear in it at the Union Square Theatre early in the Fall.

—J. M. Hill is considering for early presentation a new drama as yet unnamed. It has been written for Walter Bentley, and the leading role is dual.

—The Redonte, or German Artists' Ball, which was to have taken place at the Thalia Theatre this (Thursday) evening, has been postponed until March.

Mishler's Academy of Music Closed.

Mishler's Academy of Music, at Reading, Pa., was opened with an entertainment by home talent, October 1, 1872, and it was closed by a home entertainment Feb. 22, 1886. It was built, owned and managed by John Mishler, who is well and favorably known in the amusement profession. The theatre will be entirely removed and the space converted into offices and store purposes. Mr. Mishler has commenced the erection of a new theatre on the ground floor, about one square from the present Academy. The building will be 80 feet in width and 135 feet in depth. The stage will be 48 feet deep, 80 feet wide; scenery 20 feet high, and curtain opening 36 feet. The seating capacity will be over 1,600. The opening is to take place Monday, October 11.—*Com.*

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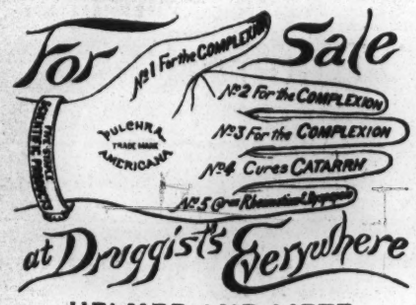

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